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MAY 5, 1920

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THE NATIONAL THEATRICAL WEEKLY

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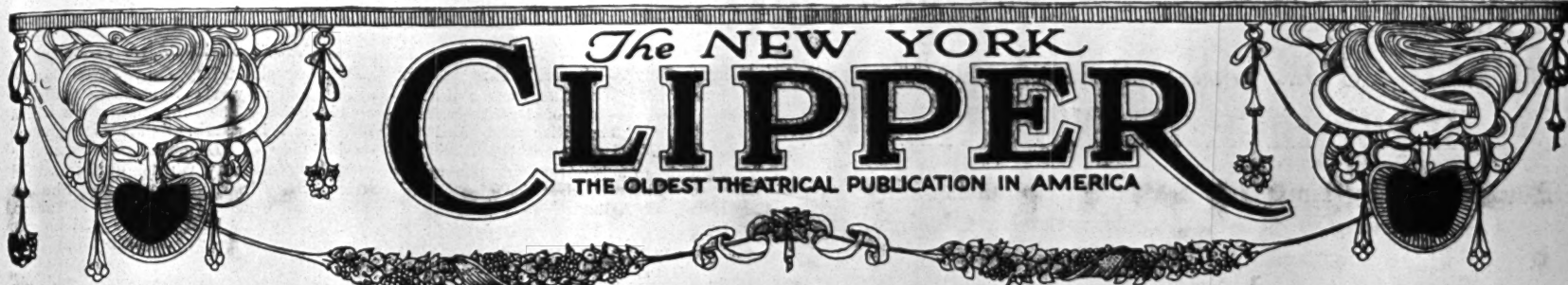
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WIFE, CLAIMING \$55,900 LOAN, ATTACHES MOROSCO'S PROPERTY

**In Affidavit, Alleges That She Gave Sums Totaling \$69,700 to
Producer, Some of Which He Has Paid—Also Asking
Separation, Naming Selma Paley**

Practically all of Oliver Morosco's property in Greater New York was attached last Friday under an order issued in the Supreme Court by Justice McAvoy. The order was obtained by Nathan Burkan, attorney for Morosco's wife, Annie T. Morosco. The basis for the attachment is a suit brought simultaneously, in which Mrs. Morosco claims that her husband owes her \$55,900.

In the affidavit filed in support of her application for the attachment, Mrs. Morosco sets forth that both she and her husband are non-residents of this state. She claims their legal residence is the State of California and gives her husband's home address there as 991 Elden Avenue, Los Angeles. She has filed a surety company bond in the sum of \$1,000 and Justice McAvoy, satisfied that that amount would cover any loss Morosco may sustain if he is ultimately successful in the suit, signed the order directing Sheriff Knott to attach and hold any property he may find.

Mrs. Morosco alleges that, between July 11, 1916, and September 29, 1918, she loaned her husband various sums aggregating \$69,700. She claims that he paid back \$11,800 by a series of weekly payments, beginning July 14, 1917, and that she received the additional sum of \$2,000 from the sale of the picture rights to "The Brat," making a total of \$13,800, which, she claims, her husband paid her on account of the money she loaned him. She sets forth the following dates as occasions on which she claims she loaned her husband the sums mentioned:

July 11, 1916, \$8,000; January 15, 1917, \$10,000. As security for these two sums, Mrs. Morosco claims her husband assigned to her on May 20, 1917, all the profits of "The Brat" company until such time as the total of \$18,000 was paid. Other dates and amounts are June 11, 1917, \$12,000; July 3, 1917, \$3,200; July 7, 1917, \$6,800; July 24, 1917, \$5,800; August 14, 1917, \$4,600; July 1, 1918, \$5,000; August 17, 1917, \$4,300; September 27, 1918, \$10,000. These alleged loans to her husband were given, for the most part, she alleges, by checks drawn on the Home Savings Bank, Los Angeles, California.

She also claims that, as evidence of her husband's indebtedness to her, he signed the following paper, dated N. Y., September 7, 1917:

"This is to certify that, during the past three months, more or less, I have been advanced by Mrs. Annie T. Morosco, the following amounts, to-wit: \$5,800, \$4,600, \$4,300, making a total of \$14,700. I am this day giving Mrs. Morosco my note for the above amount and, in addition to this, I desire that when the second 'Letty' Company begins to make its first money, that 30 per cent of my net profits from that company shall be paid to Mrs. Morosco until the above amount shall have been fully paid, with interest as provided for in said note."

At the present time, two other actions brought by Mrs. Morosco against her hus-

band in California are pending in the Supreme Court of that state. In one action she is seeking an accounting from her husband, her claim being that she is entitled to a share of his theatrical and other properties.

In the other action she has brought, she is seeking a legal separation from her husband. She sets forth that he has been guilty of undue intimacy with Selma Paley, an actress who was formerly a member of a stock company playing at the Burbank Theatre, Los Angeles. At the present time, it is said, the alleged co-respondent is living at Great Neck, L. I.

The Moroscos were married more than twenty years ago and have one son, Walter Morosco, who is associated here with his father in the theatrical business.

On Monday of this week, Mrs. Morosco, with her suit against her husband launched in the Supreme Court by Nathan Burkan, left for California on the Twentieth Century Limited. Her purpose in journeying to California at this time is to appear as a witness in the courts of that state, where the litigation she has instituted in the Supreme Court against her husband is on the trial calendar for next week. Last Saturday, she received word from her California counsel that her cases would be reached for trial next week.

MITZI SETTING RECORD

WHEELING, W. Va., May 2.—Mitzi established some new records at the Court theatre here last week. She played one performance and set the record for the season by getting \$2,200, with every ticket in the rack sold at a \$2.50 top. Last season, she broke a two-day record at a \$2 top.

During the past few weeks, Mitzi got \$2,020 in Huntington in one day, \$1,700 in Parkersburg in one day and \$1,400 in one day in Marietta.

HENRY MILLER OPENING COMEDY

BALTIMORE, May 1.—Henry Miller's new comedy "Just Suppose," by A. E. Thomas, opens here next Monday night. In the cast will be Olive Wyndham, Paul Gordon, Burford Hampden, Mrs. Thomas Whiffen, Harry Pauncefort, Larry Eddinger and William Fitzgerald. The New York opening has not been definitely decided upon.

DOES \$24,000 IN WEEK

SAN FRANCISCO, May 3.—Receipts for the first week of "The Passing Show" at the Curran, reached \$24,000, and the engagement has been extended one week longer, making it four. "Friendly Enemies" follows, opening date May 17.

WARFIELD DUE NEXT WEEK

David Warfield, who several weeks ago sustained a broken leg as the result of an automobile accident in Los Angeles, will return to this city next week.

BUCKNER FACES COURT AGAIN

SAN FRANCISCO, May 3.—Arthur Buckner, producer of cabaret acts, made a dramatic and tearful plea to be placed in an insane asylum when he appeared before Federal Judge Frank S. Dietrich last week to answer proceedings brought for his removal to New York, where he is said to be wanted for an indictment charging him with using the mails to defraud. Buckner declared he had already served time under the New York indictment.

Colonel Thomas, assistant United States Attorney, told the court that he could not tell why the New York authorities wanted Buckner returned, unless it was that he was in trouble with the courts there.

The charges against Buckner were in connection with the sale of a moving picture theatre located in Napa, which, it was claimed, was sold to several persons. In requesting Buckner's return, the United States attorney at New York asked that Buckner be examined as to his sanity. Buckner, the communication states, has been arraigned on fraud indictments in New York, but was released in custody of his brother and given permission to come West. Buckner himself declared that he is a "psychopathic," and not a criminal.

Judge Dietrich was so impressed with Buckner's plea that he was released on his own recognizance for a few days, when he is to report in the court.

LIFE-K. & E. FIGHT STILL ON

The many-year-old fight between the Klaw and Erlanger office and Life is still on, despite the recent resignation of that publication's dramatic critic, Henry Metcalf, who, several years ago, aroused the ire of the producing concern by his consistent panning until he was denied, by court order, admittance to the K. & E. shows. It was thought that, maybe when Metcalf left Life, the trouble would be forgotten.

At the Life office, it was stated, early this week, that, as far as they were concerned, they were willing to bury the hatchet, but, although the K. & E. office must know by this time that Metcalf is no longer actively connected with the sheet, they have as yet received no press tickets.

Bob Benchly, who has succeeded Metcalf, has as yet had no occasion to visit a K. & E. house and, therefore, does not know in what manner he will be received. When seen, he stated that, prior to taking up his new duties, he had visited the Ed Wynn show at the New Amsterdam, and, unaware of the previous row, had written a review of the performance which will appear in the next issue of the paper.

CIRCUS RIDER ARRESTED

SAN FRANCISCO, May 3.—Edith Thompson, known as La Verne Venable, a fancy circus rider with the Barnes circus, was arrested last week on the complaint of Mrs. Rose Glen, who charged that she wrote letters slandering the character of Gertrude Dennis, a lion tamer, and the daughter of the complainant. However, she was dismissed by Police Judge Henry Owens, on the grounds that there was no evidence of malicious intent to injure.

BELASCO COMING HOME

LONDON, Eng., May 3 (Special).—David Belasco is scheduled to sail for home on the Baltic next Wednesday. He says he has discovered a number of promising players whom he may later take to America.

COSTING WOODS \$215,000

CHICAGO, April 30.—A. H. Woods' initial investment in the prospective McCormick Theatre, to be built at the corner of Randolph and Dearborn streets by the Estate of Leander J. McCormick, will approximate \$215,000 before the theatre's doors open, it was learned here this week. The financial arrangements entered into between Woods and the McCormick estate are as follows:

The estimated cost of the theatre is \$400,000. Woods has agreed to pay half of the construction, even if the figure runs above the estimated cost. He has already paid \$50,000 on account and has agreed to pay \$150,000 more when construction work on the theatre begins. In addition, he is to pay at the rate of \$15,000 a year as long as the theatre is in course of construction.

Following its completion, Woods gets the theatre under lease for a period of twenty-one years. The first seven years he will pay an annual rental of \$96,000. Thereafter, the annual rental will be \$50,000 net, plus one-half of the profits. The lease also provides that, in case Woods dies, the McCormick estate has the option of continuing the rental at \$50,000 a year net, plus the profits, or changing the terms, upon ninety days' notice, to an annual rental of \$75,000 net, plus one-quarter of the profits.

At the expiration of Woods' lease, the theatre and the land revert to the Leander J. McCormick Estate without cost.

According to these figures, the minimum average amount of rental which Woods will have to pay to the McCormick estate yearly during the term of his lease for the theatre is \$75,590. This figure is exclusive of taxes, carrying charges and, last but not least, the share of his profits, if any, that he is obligated to pay. In other words, it becomes quite apparent that the theatre will have to earn for Woods approximately \$100,000 a year in order to prove a paying proposition. Persons familiar with theatrical property in this city claim that Woods will have to clear \$125,000 a year in order to begin making money on the theatre.

Work on its construction is scheduled to begin before the middle of this month. The plans were prepared by Holabird and Roche, architects, and the construction work will be done by the Longacre Construction Company of New York City.

It is announced that the theatre will be completed by January 1, 1921, and that the initial production it will house will be Sam Bernard and Irene Bordoni in "As You Were," now running in New York.

MINISTERS CONDEMN POSTERS

PETERSBORO, Ont., Canada, April 30.—"The Revelations of a Wife" caused a stir when it played here this week, through the posters put up advertising the show. So much indignation was aroused that the Peterboro Ministerial Association called a protest meeting and passed a resolution condemning the posters and asking residents not to patronize the show, for the purpose of seeing anything lewd or licentious, as suggested by the posters.

YIDDISH CO. OPENS ON COAST

SAN FRANCISCO, May 3.—The Nusbaum Yiddish Stock Company has opened for a three months' season in the Garrick Theatre. The opening play was "How a Man Loves," with the following members in the cast: Mme. Ethel Dorf, Mme. Esther Field, Mme. Margolia, Bella Lawrence, David Schoenholtz, Leon Rosenstein, Abe Dorf, Harry Hoffenberg.

WORLD TOUR COMPANIES HARD HIT BY HIGH TRANSPORTATION

Shows Backed by Tim Frawley, Bandeman, Julian Eltinge and Others Having Trouble Getting About and in Obtaining Lodging. New Tour Abandoned

World tour business has virtually been brought to a standstill as a result of the boosting of hotel and transportation rates on railroad and steamship lines in foreign countries. Together, they have practically killed business for English and American dramatic and musical companies in the Far East and Asiatic countries.

Last week a new world tour project fostered by Laurence Peck and George Smithfield and reported to have the financial backing of a number of wealthy Americans living in the Far East, was abandoned. The company was all ready to begin the tour, which was to extend over a period of two years. The performers were all to have been engaged under Equity contracts for the "period of the tour." In addition, a chorus of twelve blondes were to go along and were to have been paid \$50 a week each and all expenses.

According to Peck, \$80,000 had been put up in cash by the backers to cover the first part of the trip, in which the first stop was to have been Honolulu, with engagements to follow in Manila, Japan and China. The route was then to continue to several cities in India, South Africa and the larger Mediterranean seaport towns.

The home stretch was to bring the troupe through Paris.

However, Peck pointed out that another effort will be made to get the company into shape for a new start next Fall, when it is hoped that traveling and living conditions in the countries in question will have again reached normal.

The Tim Frawley dramatic stock company, now on its third world tour, and also reported to have the same backing, has likewise been so hampered by the present existing conditions that it may have to discontinue its tour and return to this country. The Julian Eltinge Company, which sailed from San Francisco some time ago, has met with considerable difficulty also.

Reports from other sources state that the Bandeman English Opera Company, on the last lap of a two-year tour, is stranded in Cairo, Egypt. The reports further state that hotel rates in that section of the globe have increased nearly 200% and that railway rates have reached such heights that a long jump eats up the profits of several months' playing.

Harry Corson Clarke returned to San Francisco some time ago after meeting with great difficulties.

ACTOR FACES LIFE SENTENCE

LOS ANGELES, Apr. 29.—Paco Rieguera, an actor, was arrested here this week charged with assaulting Mrs. Emy Lou Rainbolt, twenty-three years old, wife of a student in the University of Southern California. Rieguera, who faces a life sentence, is in the county jail in default of \$5,000 bonds.

Disappointed in her search for employment as an extra at the local studios, from the salary of which she hoped to pay the rent, the girl told the police that she was approached by the actor, who offered to show her an office where she could find work.

She alleges that Rieguera brought her to a room and locked the door on the inside. What happened formed the basis for one of the most repulsive cases heard in the local courts. The police surgeon who testified stated that the assault was the most brutal he had ever known.

ORCHESTRA CAN'T FIND HOME

PHILADELPHIA, Pa., May 3.—The Philadelphia Orchestra is in a peculiar position at the present time. It has put itself upon a sound financial basis by means of a \$1,000,000 fund it raised, but is without a home.

The organization had, up to this year, appeared at the Academy of Music, but, now it seems that the Academy may be sold to other interests and the owners and directors have refused to grant the orchestra the lease they sought for the future. Fred C. Nixon-Nirdlinger, who recently purchased the Metropolitan Opera House, this city, has offered them his house, if they cannot secure any other.

LEGION TO GIVE CIRCUS

Wirth, Blumenfeld and Company, last week closed a contract with the Wilmington, Del., Post of the American Legion for a three-ring circus to be made up of more than twenty acts and to carry a full line of concessions and side show attractions. The show will open for the week of May 31, with the possibility of six weeks of booking in other cities to follow. J. F. Goldgraher will act as general manager.

FRISCO TO SEE PREMIERES

SAN FRANCISCO, May 1.—Two new prospective New York productions will be given a trial here this Summer. They are a melodrama called "If," by Willard Mack, and a play by William Le Baron called "July First."

"SUSAN LENOX" STARTS

BOSTON, May 3.—Several years ago, in the *Cosmopolitan Magazine*, there appeared a novel from the pen of David Graham Phillips called "The Rise and Fall of Susan Lenox." Last week the Shuberts presented a dramatization of the story under the abbreviated title of "Susan Lenox," at the Arlington Theatre, for the first time.

George V. Hobart is responsible for the three acts and twelve scenes found necessary in the telling of the story on the stage. And in the telling, he has managed to drag in nearly every known vulgarism. Still, the piece is interesting and has a sufficient number of thrills to pull it through.

The story is familiar to many. It concerns Susan Lenox who, in the beginning, has been too friendly with Sam Wright, the village cut-up and, in her innocence, combined with her ignorance, has gone astray. Susan's mother achieved a similar feat, and Susan's uncle and aunt are not over surprised to learn the truth.

Susan is compelled by the uncle to marry a worthless chap by the name of Jeb Ferguson. The uncle is proud of the family name, and takes this method so that Susan will be a respectable wedded wife in the event of awkward results transpiring. But Jeb has fostered a passion for alcohol and, on his wedding night, aided by Susan, becomes so intoxicated that he relapses into a state of somnolence.

Susan makes her escape, and the following acts are devoted to her trials and tribulations, which are many and varied. When she has reached the lowest ebb in her fortunes, she does a service to a rich young man, who gives her a job in his store and finally marries her, the husband Jeb having considerably fallen off his horse and been killed when overcome with inebriety.

Alma Tell plays the title role. Others in the cast are Walter Walker, Anne Southernland, Charline Thomas, Marie Vernon, Harry D. Southard, Albert Sackett, Grace Hampton, Robert T. Haines, Philip Lord, Henry Lyons, Douglas Cosgrove, Georginna Such, Anna Straton, Percy Benton and Adin Wilson.

SELWYNS GET CHICAGO SITES

CHICAGO, Ill., April 30.—The Selwyns have acquired a site here upon which they will erect two new theatres to cost \$1,500,000. The site is said to have cost them \$1,000,000, which will bring the total investment to \$2,500,000.

The theatres will front on Dearborn and Lake streets and will have a frontage of eighty-five feet each, with a ten-foot court intervening, the property bought by the Selwyns being 180 feet wide. The new theatres will be built according to the latest styles of architecture and interior decorations.

JOHNSON HEADS CHICAGO OPERA

CHICAGO, May 1.—Herbert M. Johnson, who has, heretofore, been connected with the business end of the Chicago Opera Company, as comptroller, has been chosen as impresario of the company in place of the late Cleofonte Campanini. The appointment of Johnson, formerly connected with the Metropolitan Opera House, settles the disputes as to who would succeed Campanini. Gino Marizzuni is the new artistic director, having charge of the conducting and producing staffs.

MCCORMACK TO TOUR WORLD

SAN FRANCISCO, May 1.—John McCormack starts a world tour early in June, sailing for Australia the first week of the month after a farewell concert here.

He will appear in the Auditorium here by invitation of the Mayor. The first lap of the tour will take place in Australia, McCormack sailing from there to other points in the Orient.

SCOTTI OPERA CO. ESCAPES

GREENWOOD, S. C., May 1.—The members of the Scotti Grand Opera Company narrowly escaped injury in an accident on their way to Atlanta, when the front truck of their train's locomotive jumped the track seven miles from here. Although all were badly shaken up, no one was injured.

DAVIS SUES BARA PLAY

The complaint made by Owen Davis, author and playwright at the time of the opening, that "The Blue Flame," in which Theda Bara is starring, is an infringement on his play of "Lola," assumed concrete form last Saturday when a suit was filed against H. Woods and the Shubert Theatre Company, George V. Hobart, John Willard, Leta Vance Nicholson, Theda Bara, Sanger and Jordan and Walter C. Jordan.

Davis asserts that he wrote and obtained a copyright on "Lola" in 1910, and asks that the defendants be enjoined from further performances of the alleged infringing production and, furthermore, pay him damages. An application for a preliminary injunction will be made.

GETS \$25,000 FOR INJURIES

A jury's verdict was handed to Justice Fawcett in the Supreme Court, Brooklyn, last week, awarding \$25,000 damages to Ethel Lorraine, who was injured at the Hippodrome.

Miss Lorraine sued for \$100,000, claiming that she fell while in the clock-scene at the Hippodrome during the season of 1917-1918, sustaining a fractured leg. The result was, she stated, that her left leg is shorter than her right, and that she will always be lame.

Bertram L. Pettigrew, counsel for the Hippodrome, moved that the jury's verdict be set aside on the ground that it was excessive and against the weight of evidence. The motion was denied and Pettigrew gave notice of appeal.

HAVE NEW PROGRAM

The East West Players will present another program of four one-act plays at the Jewish Art Theatre on May 21 and 22. The plays to be presented are "Where the Cross is Made," by Eugene O'Neill, "Daniel," by Robert W. Snedden, "The Wonder Hat," by Ben Hecht and Kenneth Sawyer Goodman and a revival of "The Magnanimous Lover," by St. John Ervine.

WILL TRY OUT "WILD CHERRY"

"Wild Cherry" a new comedy by Guy Bolton, will be tried out in the early Summer by Comstock and Gest. Ruth Shepley and Gilbert Douglas have been engaged for the leading roles. They also have another new play called "The Checker-board," by Frederic and Fannie Hutton. Robert Milton will stage it and Saxon Kling has been engaged for the leading role.

START IRISH THEATRE

The Provincetown Theatre has been leased by the Celtic Players for a period of three months. They will present three bills of Irish plays, each to run for a period of three weeks. The first bill will include "The Singer" by Padraic H. Pearse, "Riders of the Sea" by Synge, and "A Minute's Wait," by Martin McC Hugh. Eileen Curran is in the cast.

ETHEL BARRYMORE MAKES RECORD

When Ethel Barrymore closes at the Empire, in two weeks, with "Declasse," she will have established the record of being the first star that ever played one entire season in one play at that house. The house was opened by Charles Frohman in 1893 and "Declasse" has been the only play since then to open and close a season.

NEW SHUBERT SHOW REHEARSING

The Shuberts have put into rehearsal a new musical comedy called "Page Mr. Cupid," by Owen Davis, Blanche Merrill and Jean Schwartz. Ernest Truex will be starred and will be supported by Carlotta Monterey, Marjorie Gateson, Elizabeth Moffatt, Edna Temple, and Violet Englefield.

MARKHAM & MEEHAN BUSY

Markham and Meehan are planning to put on three shows this season, the first of which will be "Little Mose and His Baby Vamps." The show will go from coast to coast, carrying their own baggage car. Meehan lost his brother recently.

MERCHANTS WANT MANAGERS TO DISCONTINUE SNIPING

**Hold Conference with Representatives of Different Associations
Before Moving to Enforce City Ordinance—Prepare List of
Points Where Alleged Illegal Posting Has Been Done**

The Merchants' Association of New York wants managers to stop sniping.

At the invitation of Wm. Fellowes Morgan and Clyde Copson, the latter the head of the Anti-Litter Bureau, a branch of the association, representatives of every division of show business were gathered in conference at the Union League Club last week, when members of the Association and Commissioner Macstay, of the Department of Street Cleaning, explained that they felt a violation of the city ordinance which prohibits the posting of bills against the walls of a building without the written consent of the owner, was being repeated every day in many parts of the city.

Copson said that the Anti-Litter Bureau was determined to clean up the city and eliminate unsightly conditions in many streets, caused, in many cases, by illegal bill posting and paper torn or blown from billboards. Before taking legal procedure, however, he said the bureau wished to have the views of the various managers upon the subject.

Marc Klaw, as a representative of the United Managers' Protective Association, said that sniping was a practice that had been in vogue in the theatrical business ever since its inception, but that he had always been against it, and furthermore, would be glad if all bill-posting were done away with. George Broadhurst, who represented the Producing Managers' Association, said that his organization would lend its best efforts to aid the movement, and George W. Gallagher, speaking for the American Burlesque Association, backed him up. Motion picture companies, it was said, were frequent offenders in this regard.

The association, it is said, has been keeping a tab on the different houses and shows that it believes have not been keeping strictly within the ordinance governing sniping, and has had investigators make trips about the city jotting down the name of the theatre and show and the place where the supposed or alleged illegal poster was displayed. The number and frequency is said to have caused the calling of the meeting. A partial list of the houses and shows and the points at which their bill posters proved themselves to be awake is as follows:

LEGITIMATE HOUSES

Harris Theatre, "Three Showers," 37th St., E. of 7th Ave.
Maxine Elliot, "What's in a Name," 37th St., E. of 7th Ave.
Century (Shubert's), "Florodora," N. W. corner 37th St. and 7th Ave.
Lyric, "What's in a Name," N. W. corner 37th St. and 7th Ave.
Harris Theatre, "Three Showers," N. W. corner 37th St. and 7th Ave.
Winter Garden, "Passing Show of 1919," N. W. corner 37th St. and 7th Ave.
44th St. Theatre, "Look Who's Here," N. W. corner 37th St. and 7th Ave.
Casino, "My Golden Girl," N. E. corner Broadway and 43d St.
39th St. Theatre, "Scandal," N. E. corner Broadway and 43d St.
New Amsterdam (K. & E.), Ed Wynn Carnival, 61st St. and 3d Ave.
Casino, "My Golden Girl," 81st St. and 2d Ave.
Grand Opera House, Clara Kimball Young, 23d St. and 8th Ave.
Yorkeville (Loew's), "A Fool There Was," 98th St. and 3d Ave.
Shubert Theatre, Theda Bara "The Blue Flame," 42d St. and 10th Ave.
Harris Theatre, "Three Sinners," 42d St. and 10th Ave.
Longacre, "Adam and Eve," N. E. corner Broadway and 43d St.
Bronx Opera House, Chauncey Olcott, 141st St. and College Ave.
Knickerbocker (K. & E.), "Shavings," 141st St. and College Ave.
Shubert's Riviera, "Little Whopper," Broadway and 97th St.
Selwyn, "Buddies," Manhattan St., W. Broadway.
Broadhurst, Jane Cowl, Manhattan and 129th Sts.
Standard, Robert Mantell, Manhattan and 129th Sts.

VAUDEVILLE AND PICTURE HOUSES

Loew's Greeley Square, Loew's American, Loew's Lincoln Square, Loew's N. Y. Theatre, temporary structure surrounding Loew's State, now being built N. E. corner 45th St. and Broadway.
Capitol, "Alias Jimmy Valentine," 37th St. and 7th Ave.
Arena, "The Copperhead," 37th St. and 7th Ave.
Claremont Theatre, "What Becomes of the Children," 3d Ave. and 70th St.
Loew's Orpheum, "Mary's Angle," 86th St. and 3d Ave.
Fox's Star, Pictures and Vaudeville, 102d St. and Lexington Ave.
Lenox, 110th St. and Lenox Ave.
North Star (Sydney Cohn), 106th St. and 5th Ave.
Fifth Ave. Theatre, Benny Leonard, 104th St. and Madison Ave.
The Regent, Pictures and Vaudeville, 116th St. and 7th Ave.
Loew's Victoria, 116th St. and 7th Ave.
Proctor's 125th St., "Dangerous Hours," 133d St. and Madison Ave.
The Lafayette, "The Revolt," 130th St. and Madison Ave.
Metropolis, "The House Without Children," 142d St. and 3d Ave.
Loew's National, "Mary's Ankle," 149th St. and Brook Ave.
Prospect Theatre (Moss), "Potash and Perlmutter," 149th St. and Brook Ave.
Keith's Harlem Opera House, Pictures and Vaudeville, 144th St. and 7th Ave.
Reo Theatre, Hamilton Pl. and 143d St.
Loew's 7th Ave., 129th St. and Manhattan Ave.
Loew's Palisade Park, 129th St. and Manhattan Ave.
Rivoli, "Dr. Jekyll and Mr. Hyde," 14th St. Theatre, "Oliver Twist."
Proctor's 23d St., Norma Talmadge.
Proctor's 5th Ave., Vaudeville and Pictures, 31st St. and 7th Ave.

BURLESQUE HOUSES

Mt. Morris, Sunday night concerts.
Mt. Morris, "Some Show," 88th St. and 2d Ave.
Mt. Morris, Sliding Billy Watson, 93d St. and 1st Ave.
Hurtig and Seamon, "Girls De Looks," 125th St. and 7th Ave.
Miner's Burlesque, Dave Marion, 150th St. and Melrose Ave.

MISCELLANEOUS MATERIAL

Lexington Ave. Theatre, various.
Madison Square Garden, various.
71st Regiment, wrestling shows.

"PASSING SHOW" WINS AGAIN

The baseball team of "The Passing Show of 1919" played their second game and scored their second victory on Friday afternoon at Recreation Park, Long Island, when they defeated the "Florodora" nine by a score of 10 to 5. The game started at 2:30 P. M., and ran until 4:15. The prize played for in this game was a dozen American League baseballs, donated by Col. Houston.

Jim Barton was slightly injured when his finger was accidentally spiked during a slide to second. One argument was held during the game, but was amicably settled by the umpire. Girls from both shows were present to root for their teams. The line-up and box-score is as follows:

"Florodora"		"Passing Show"	
ab.	h. r.	ab.	h. r.
J. Drury, rf.	4 0 1	Creedon, rf.	5 0 1
W. Wolf, ss.	4 1 1	Smith, c.	5 3 1
Durnly, c.	4 1 0	Wingler, p.	5 1 1
*Packard, cf.	4 0 1	Riggs, cf.	5 3 1
Harvey, 2b.	4 0 1	Julian, 3b.	5 2 1
Jenkins, 3b.	4 1 0	Barton, 2b.	5 2 1
Metz, lf.	4 0 0	Dale, lf.	5 3 1
Fender, 1b.	4 0 0	Schall, 1b.	5 1 1
*F. Packard, p.	4 0 1	Martin, ss.	4 1 2
Totals		36	3 5
		Totals	44 16 10

Score by Innings.

"Florodora" 0 1 0 0 0 1 2 1—5 3 36
"Passing Show" 1 0 0 3 0 1 5 0 0—10 16 44
Struck out, by Wingler, 15; by F. Packard, 6; by H. Packard, 8. Bases on balls, off Wingler, 3; off F. Packard, 2; off H. Packard, 3. Home runs, one by George Schall off H. Packard. Three-base hit, Joe Smith off H. Packard. Errors: "Passing Show," 3; "Florodora," 7.
*F. Packard pitched until the fourth inning, and then went into center field, in place of H. Packard, who went in to pitch. Score keeper, John Crons.

N. V. A. LOSES GAME

The baseball team of the National Vaudeville Artists were defeated in their first official game, played against the Hippodrome team on Friday morning, on the grounds at 29th Street and Ninth Avenue. The final score was 11 to 8, in favor of the Hippodrome nine.

On the N. V. A. team, the following acts were represented: "Georgie" Price, the Juggling Nelsons, Regal and Moore, Val and Ernie Stanton, Berkes and Grace, (both members). Also, the "Zeigfeld Follies" had one member on the team in Frank Jerome. The line-up and score by innings, follows:

N. V. A.		Hippodrome	
h. r. e.		h. r. e.	
Price, ss.	1 0 0	Greene, 3b.	1 1 0
Nelson, 1b.	2 1 1	Raynes, cf.	0 2 0
Regal, cf.	1 1 0	Fitz, c.	1 2 1
Stanton, p.	3 3 0	Monte, 2b.	2 2 0
Grace, c.	1 1 1	Fleming, 1b.	1 0 0
Kelly, 2b.	0 0 0	Browne, lf.	3 2 0
Jerome, rf.	0 0 0	Bever, rf.	2 2 0
Berkes, lf.	0 1 0	Terrill, ss.	1 1 1
Ross, 3b.	0 1 1	Farrell, p.	0 1 1
Totals		8	8 3
		Totals	11 13 3

Score by Innings.

N. V. A. 0 1 0 0 0 1 3 3—8 8 3
Hippodrome 0 0 2 1 4 4 0 x—11 13 3
Score keeper, L. M. Robinson.

1b. Harry Brown; p. Eli Dawson.
The N. V. A. team will play the team of the George B. Seitz film studios, known as the "Seitz-Roosters" on Saturday, May 12th, in the Franz-Seiger Park at Mott Avenue and Grand Concourse, Bronx.

FIDELITY MEMBERS GRUMBLING

The non-appearance of George M. Cohan, William Collier and Holbrook Blinn, at any of the several testimonial performances of "Pygmalion and Galatea," staged by the Actors' Fidelity Association last week at the Knickerbocker, although all three were advertised to be there, has given rise to considerable grumbling among the league's membership. It was said early in the week that some of the members were beginning to feel that, inasmuch as none of them appeared at any of the performances, possibly they have allowed their interest in the organization to weaken or are ashamed of whatever interest they have.

According to members, Cohan was in New York on Sunday night, when a dress rehearsal of the show was given for the league's membership but did not appear. Howard Kyle announced that Cohan was indisposed and that business called him to Chicago on the following day. Some of the members appear to feel, though, that he should have made a greater effort to be here, inasmuch as he was the prime mover in organizing the "Fidos."

BONSTELLE SEASON OPENS

BUFFALO, May 3.—The Jessie Bonstelle season of Summer stock got under way here to-night at the Majestic Theatre. Another Bonstelle stock company will open at the Garrick, Detroit, on May 24.

Each company will play a season of twenty weeks instead of the usual ten week season of previous years. A number of new plays are scheduled for production, in connection with the Shuberts, William A. Brady, John L. Golden and Ray Comstock.

Miss Bonstelle will supervise the direction of both companies, dividing her time so that she will appear one week in Buffalo and the next in Detroit. In the Buffalo company, Beatrice Maude will play leads when Miss Bonstelle is playing in Detroit, and Adams T. Rice, of the Theatre Guild, will be the director. Katharine Cornell will play the leads in the Detroit Company, of which Guthrie McClintic, formerly associated with Winthrop Ames, will be the director.

BUYS PHILLY OPERA HOUSE

PHILADELPHIA, Pa., May 3.—Fred O. Nixon-Nirdlinger purchased the Metropolitan Opera House this city, built by the late Oscar Hammerstein, last week. The house was sold at public auction by E. T. Stotesbury, who held a mortgage on it for \$400,000. The purchase price was \$655,000. The house is to be remodelled and opened in the Fall as one of the Nixon-Nirdlinger chain. He will endeavor to secure the Metropolitan Opera Company of New York to give a season of opera here.

"ALICE" PLAYS TO \$10,220

"Alice in Wonderland," presented by Rachel Barton Butler at the Little Theatre, in furtherance of her Children's Theatre movement, has played to a total of \$10,220. The play was presented eleven times during the period of three weeks that it held forth at the Little Theatre. The performances were all given in the morning.

The first week's receipts, above expenses, went to the New York Kindergarten Association, many of the directors of which are to take an active interest in the permanent Children's Theatre which Rachel Barton Butler is planning. The prices ranged to \$2.50 top the first week. With that scale prevailing, the receipts totaled \$4,100 for four performances.

The second week, the show's best financially, the prices were lowered, the top being \$1.50, and the piece played to \$4,800 on five performances, despite the almost 50 per cent. cut in the price scale. Last week its closing one for the season, the show played two performances and took in a total of \$1,320.

The theatre was rented from Oliver Morosco at a cost of \$225 a performance. Other expenses were salaries to extra stagehands and to the players, led by Mabel Taliaferro, all of whom were paid for their services. Most of the principals in the cast were drafted from current productions in which they are appearing at present.

Miss Butler, besides arranging "Alice in Wonderland," also paid, out of her own pocket, the cost of the production, which entailed an outlay of \$3,500. As a result, she owns the settings and costumes, designed by Lillian Whittaker. The dances were arranged by Donald Sawyer and the production was staged under the direction of Miss Butler and Boyd Agin. The latter, who recently married Miss Butler, was also a member of the cast.

It is planned by Miss Butler, the author of "Mamma's Affair," to establish a permanent children's theatre next season, the series of performances at the Little Theatre being in the nature of a try-out of her idea. And, though she did not realize the cost of the production from this series of performances, the receipts, she feels, prove that a permanent Children's Theatre would prove successful.

Backed by a group of wealthy patrons and patronesses, Miss Butler and her husband plan to rent a theatre for next season with a minimum seating capacity of 1,100, where at least five performances a week will be given at prices ranging from twenty-five cents to \$1.50. They expect to open shortly before Thanksgiving.

The tentative list of plays planned for presentation are a cut version of "King John," "Midsummer Night's Dream," "The Mad Hatter," "Through the Looking Glass."

TIMBERG WANTS DAMAGES

Suit for damages and an injunction against the Herman Timberg Producing Company, Arthur Klein, Herbert Fichtenberg and others, was brought last week by Herman Timberg to restrain the defendants from producing the musical comedy, "Tick Tack Toe." Timberg demands that the Supreme Court, where the suit was brought, fix damages. Arguments on the granting of the injunction will be heard by Justice Edward G. Whitaker on Thursday morning.

According to his affidavit, Timberg wrote the book lyrics and music for "Tick Tack Toe," and entered into a contract with the producing company on June 12 last to act as general manager for one year for the company, and to produce the show. His salary, he claims, was to be \$300 a week. He claims that he spent \$2,500 of his own money in getting the show into shape, and that after all the arrangements had been made by him the company failed to carry out its end of the contract. The company, says Timberg, leased the rights for the play and has caused him irreparable damages.

SOTHERNS SAILING THE 29TH

E. H. Sothorn and Julia Marlowe will sail for England on May 29 aboard the "Adriatic." They are now in their second week at the Shubert.

SABBATH COMMITTEE TRIES TO STOP EQUITY BENEFIT, SUNDAY

Officials State They Acted Upon a Complaint From the Fidelity Association. Permit Is Issued by License Commissioner. Big Program Is Arranged

What is declared to have been an attempt on the part of the Actors Fidelity League to stop the benefit of the Actors Equity, scheduled for Sunday night at the Metropolitan Opera House, was made early this week when the Sabbath Committee entered a protest against the giving of the show. However, Commissioner of Licenses Gilchrist has issued a permit for the event.

According to officials of the New York Sabbath Committee, a lengthy letter was received from the Fidelity organization late last week in which the writers protested the giving of the Equity show on Sunday night, contending that the latter organization's intended performance was in violation of the city ordinance regulating the giving of Sunday theatricals.

The Sabbath Committee placed the matter in the hands of its attorney, and the latter wrote Frank Gilmore, of the Equity, requesting him to call off the performance and give it on a week day. The latter further set forth that the "Fido" organization had graciously canceled their performance of Pygmalion and Galatea originally scheduled for a Sunday night when requested to do so by the Sabbath organization.

Gilmore turned the matter over to Lyman Hess, acting attorney for Equity and the latter, after taking it up with the Corporation Council's Office, procured a "Sunday concert" license.

All now seems to be in readiness for the big benefit, even to the selling of a large number of tickets, which brought more than \$15,000 when sold at auction last Friday afternoon at the Globe Theatre. Bidding was lively between the Equity followers who packed the playhouse to capacity. Proceeds from the benefit are to be added to the building fund for an Equity theatre.

The highest bid, made by John Emerson, for a box in the grand tier, priced at \$150, went for \$700. The lowest bid for a seat in the orchestra, priced at \$11.50, brought \$16.50.

Included among the bidders were many persons prominent in the profession. Premium bids for boxes ranged as follows: Elsie Ferguson, \$200; Bud Fischer, \$150; W. Redman, \$100; Marcus Loew, \$100; Frank Keenan, \$100; Tom Wise, \$100. In addition to these, boxes were taken by the Lambs, Friars, Green Room and Players' clubs.

Freddy Goldsmith, the lawyer, paid \$500 for a parterre box, "good for one look at Marjorie Rambeau."

Among other members of the profession who bought tickets in the orchestra were Francine Larrimore, who took 10 seats at \$50 each; Sol Bloom, \$35 each for two seats; Adele Roland, \$25 each for two seats; E. H. Reynolds, two seats at \$25 each; Issy Kaufman, two seats at \$20 each; Regan Huston, eight seats at \$25 each; Bobby Harren, two seats at \$40 each; Silvio Hein, six seats at \$5 each; Barney Bernard, six seats at \$5 each; Keneyth Webb, five at \$6 each; Jack Hirsh, two at \$25 each; George La Gare, one at \$35; Hassart Short, two at \$5, and numerous others.

The auctioneers were Ed Wynn, Ethel Barrymore, Francine Larrimore, Florence Moore, Marjorie Rambeau, Frank Bacon, Clifton Crawford, Jack Hazzard, Otto Kruger, Elsie Ferguson, Helen MacKellar, Nance O'Neil, Peggy Wood, Richard Bennett, Frank Fay and Tom Wise.

According to Equity officials, the performance will entail an expenditure of nearly \$13,000. The program is as follows:

1. Overture, Orchestra of fifty, conducted by Victor Baravalla.
2. Equity Chorus of 300 with Blanche Ring. Staged by King Kendall. Directed by Silvio Hein.
3. "Rough Perfect," by George V. Hobart, with cast including John Drew, Charles Cherry, Jack Hazzard, Bruce Mc-

Rae, Vincent Serrano, Brandon Tynan, Louise Drew, Virginia Hammond, Jobyna Howland, Florence Moore, Margaret Wychery, Genevieve Tobin, Vivian Tobin, Blanche Yurka.

4. Ethel Barrymore.

5. The Carnival of Dance. Conceived and staged by Hassard Short.

Kuy Kendall and partner, Minuet. Clifton Webb, Helen Kroner, Polka. Katherine Wichie, Ralph Riggs, Ballet. Evans Burrows Fontaine, Oriental. Dorothy Dickson, Carl Hyson, Walse Crinoline.

Adele Astaire, Fred Astaire, Gypsy. James Barton, Oriental Burfoo. Louise Groody, Hal Skelly, Jazz.

"Pierrot Land." Wilda Bennett, Pierrette, and twenty-five Pierrots: Louise Emery, Ted Troemell, Kay Tudor, Irving Carter, M. Tepper, J. Wheeler, William Unangst, Jack Rose, William Uidt, Jack Hughes, Frank Rowan, Ben Lewis, Harold Glenn, Frank Brian, Harry Green, Walter Kellar, Eddie Edwards, Lenard Vieyra, Albert Marks, Fred G. Cooper.

Carl Randall, Pierrot, and twenty-five Pierrettes: Helen MacDonald, Marjorie MacDonald, Betty Barrett, Nellie Melville, Peggy Emery, Bobby Galvin, Gerlie McGushin, Frances Margulies, Eleanor Dana, Celeste Duffy, May Dickson, Emma Dickson, Hattie Towne, Ida Lumuels, Elsie Ringle, Marie Moore, Zilpah Dewick, Ethel Clark, Jase Nelson, Lillian Quinn, Vivian Vernon, Dolly Olive, Marie Clifford, Katherine Huth. Pierrot ensemble dance arranged by Carl Randall. Ballet master, Eddie Russell.

6. Equity Leap Year. Special number with one hundred and fifty leading men, juveniles, singers and dancers.

7. Equity circus. Arranged by Charles Winniger, with Mr. Tom Wise as P. Barnum, and cast including the greatest clowns and acrobats in the country. Rath Brothers, the Meyakos, Regal and Moore, etc.

8. "One For All and All For One." Conceived and staged by Hassard Short. Cast includes Wilton Lackaye, Irene Bordoni, Irene Franklin, Tessa Kosta, Christie MacDonald, Blanche Ring, Adele Rowland, Vivienne Segal, Belle Story, Peggy Wood, 9. Ed. Wynn.

10. "Memories." A pageant inspired by Shakespeare. Conceived and produced by Hassard Short. Art, John Charles Thomas. Memory, Nance O'Neil. Ariel, "The Tempest," Fania Marinoff. Imogen, "Cymbeline," Peggy Wood. Cordelia, "King Lear," Mabel Talliaferro; Hermione, "A Winter's Tale," Jane Grey. Mistress Ford and Mistress Page, "Merry Wives of Windsor," Francine Larrimore, Helen MacKellar. Rosalind, "As You Like It," Blanche Ring. Beatrice, "Much Ado About Nothing," Lillian Albertson. Desdemona, "Othello," Martha Hedman. Viola, "Twelfth Night," Crystal Herne. Lady Macbeth, "Macbeth," Helen Ware. Juliet, "Romeo and Juliet," Margalo Gillmore. Katherine, "Taming of the Shrew," Jane Cowl. Ophelia, "Hamlet," Marjorie Rambeau. Cleopatra, "Anthony and Cleopatra," Florence Reed. Queen Catherine, "Henry VIII," Lillian Russell. Titania, "Midsummer Nights Dream," Elsie Ferguson. Portia, "Merchant of Venice," Ethel Barrymore. Entrance of Trumpeters.

Spirit of Equity, Frank Bacon.

Costumes designed by Mulligan and made by Eaves under the personal supervision of Hassard Short. General Stage Director, Hassard Short. Stage Manager, Robert Strange. Assistant Stage Managers, William Tennyson, Albert Burd, Harry Hugenot.

"FLORODORA" GIRLS COMPLAIN

Complaint has been filed by the Equity members of the "Florodora" chorus against the Shuberts. The choristers claim violation of clause 4 (a) of the Equity contract, which sets forth that the chorus, if required, shall give four weeks' rehearsal without pay. If further rehearsals are required, then, for each additional week, or part thereof, the manager shall pay the chorus half salary for the next two weeks and full salary thereafter.

The complainants contend that they rehearsed a week and several days over, for which they have as yet not received compensation. The names of the complainants have been withheld.

LUBIN IN CHICAGO

Jake Lubin was in Chicago last week looking over some real estate sites. It is reported that some big deal is pending.

JOLSON GOING TO ORIENT

Al Jolson, accompanied by B. G. ("Buddy") De Sylva, is planning to leave late this week for a three months' trip to the Orient. He will journey to California, where he will embark on a steamer for Honolulu. After spending about ten days there he will sail for Japan. After that he will visit China.

Jolson is taking with him all his music, he explained, so that he may be enabled to appear at concerts in any of the countries he visits, should he elect to do so. While in Honolulu he may give a concert at one of the hotels there, and if he finds that he is a drawing card, he stated that he is not at all certain but that he will give another. He also intends to experiment with his talent in Japan and China.

Upon his return here, probably before next August, he will begin working on his next musical vehicle, which the Shuberts will produce. The show, he explained, will not be fashioned along the same extravaganza or review lines that his musical vehicles have been in the past, but will be of a more intimate type. It will be staged very elaborately, however, as in the past, and a number of legitimate actors, rather than vaudeville acts, as heretofore, will support him.

Jolson received \$3,000 instead of \$2,000, as reported, for his double appearance at the Century and Winter Garden a week ago last Sunday. The joint receipts at the concerts totaled \$11,800. And that Jolson received an additional \$1,000 for his services from the Shuberts was due entirely to his own theatrical business acumen.

It was agreed that he was to be paid \$2,000 for his night's work. But, when he noticed that the Shuberts had raised the regular scale of prices at each house, \$3 top at the Century and \$3.50 top at the Winter Garden, with standing privileges at the latter house selling for \$1.50 a pair of feet, he unblushingly asked for an additional \$1,000, and got it.

SELWYNS SUING SHEEDY

The Selwyns are using Michael R. Sheedy, the booking agent. Their claim is, according to a complaint filed in the Third District Municipal Court, that Sheedy owes \$880.28 for rent on the Selwyn Theatre, which he leased last November for a series of Sunday night concerts. It is also claimed that he owes \$11.30 for four sets of tickets.

The complaint, sworn to by Crosby Gaige, treasurer of the Selwyn Realty Corporation, sets forth that Sheedy leased the theatre for a term of ten consecutive Sunday evenings, beginning November 30 and ending February 1, 1920, and that he agreed to pay \$300 per evening. It states that he failed to pay a balance of \$280.28, claimed to be due on the rental of January 4, last, and that he also failed to pay the entire rental for the evenings of January 11-18, the claim being for a total of \$891.58.

In his answer, filed by August Dreyer, his attorney, Sheedy alleges the Selwyns failed to live up to their part of the leasing agreement in that they failed to heat the premises properly. As a result, Sheedy claims that, after notifying the Selwyns that the theatre was not properly heated last December 28, he got out after the following Sunday night's performance, when he found again that the heat had not been attended to.

OPERA BARITONE GETS DIVORCE

CHICAGO, Ill., May 1.—Giacomo Rimini, baritone of the Chicago Grand Opera Association, is a free man this week because Judge McGoorty has granted him a divorce. The singer testified in court that his wife, who lives in Italy, was always making trouble for him and would not accompany him on his tours. The decree was granted on the charge of desertion. Mr. Rimini came to the Chicago Grand Opera Company under the regime of Maestro Cleofonte Campanini.

EMERSON TO SPEAK

John Emerson and Leo La Blanc will be the speakers at the Chorus Equity meeting to be held next Wednesday noon at the Hotel Astor. The meeting is closed to all members of the chorus organization who are not in good standing.

"LADY KITTY" MEMBERS SUE

Eleven former members of the "Lady Kitty" show, recently attached by its two stellar principals, Kitty Gordon and Jack Wilson, in Clarksburg, Va., have filed individual suits in the Third District Municipal Court here against the Alexander Producing Company, the corporation that produced the show. Melville Alexander was served with the papers in the actions at 122 West Twenty-sixth street, he being designated as president of the corporation.

The aggregate amount claimed by these players totals \$1,674, divided as follows: Harry Short, \$400; Charles Hampden, \$280; F. Barrett Carman, \$250; Henry Antrim, \$200; Lindley Lenton, \$153; Julius Dvorzon, \$90; Edna Lang, \$70; Leone Riddell, \$70; Eileen Nelson, \$70; Mabel Pierson, \$51; Vera Vincent, \$40.

The suits were filed through Paul N. Turner, attorney for the Actors' Equity Association and, although it is claimed in the papers that the players were members of "The Grass Widow" show, which stranded in Newark, Ohio, several months ago, the name of the show mentioned is obviously an error, for all of the claimants were actually members of the "Lady Kitty" show.

MAKING UP N. V. A. BILL

The N. V. A. benefit, to be held at the New York Hippodrome, Sunday evening, May 16, promises to be one of the largest and best ever held. Fifty headliners, besides many others, have been scheduled to take part in the program. The following artists have promised to appear:

Belle Baker, James Barton, Bernard and Duffy, Elizabeth Brice, Eddie Cantor, Leo Carrillo, Harry Carroll, Bessie Clayton, George M. Cohan, James J. Corbett and Billy Van, Creole Fashion Plate, Lew Dockstader, Bert Errol, Ford Sisters, Irene Franklin and Burton Greene, Trixie Friganza, Kitty Gordon, Gertrude Hoffmann, Jimmie Hussey, Juliet, Keegan and Edwards, Keith's Boy Band, Charles King, Lambert and Ball, Lee Children, Eddie Leonard, Louis Mann, Stella Mayhew, Victor Moore, Will Morrissey, Elizabeth Murray, Grace Nelson, George Price, Blanche Ring, Allan Rogers, Rae Samuels, Eva Tanguay, Julius Tannen, Van and Schenck, Whiting and Burt, Jack Wilson and others.

"LEO NEWMAN, D. T."

Broadway, in its day, has seen most everything. But, never until last week, did it find itself face to face with a "Doctor of Tickets," the same referring to the theatre variety.

Former Ambassador James Gerard was the inventor, or discoverer. Entering Leo Newman's ticket office he looked round and asked Philly Gurian, "Where's the D. T.?" "D. T.," queried Philly. "No drunks round here."

"I didn't mean that," replied the ex-Ambassador. "I mean Newman; the Doctor of Tickets. He's been my ticket doctor for ten years."

So, now it's "Leo Newman, D. T."

ACTRESS KILLED BY TRUCK

CHICAGO, Ill., April 30.—A woman, killed by a truck last week and not identified for days, has been found to be the wife of Tom Carmody, and known on the stage as May Smith.

The accident occurred at the entrance to the Dearborn Station and, undoubtedly, the victim was returning from an out of town engagement.

BENJ. F. KAHN

Benj. F. Kahn, whose picture appears on the front page of this week's issue and who is lessee and manager of Kahn's Union Square Theatre, has the distinction of controlling the only burlesque house in New York City that runs fifty-two weeks in the year.

The house has not been closed for six years, and is claimed to be the leading stock burlesque house in America. Some of the greatest stars in show business have appeared at the Union Square Theatre at one time or other.

Kahn is now considering the taking over of a number of houses now under control of one of the vaudeville circuits and placing stock burlesque in them. If the deal goes through, he will have no less than six houses in Greater New York.

CIRCUS DID \$700,000 GROSS IN FIVE WEEKS AT GARDEN

Big Organization Gave Sixty-six Performances—Will Play to \$2.00 Top on Road This Season—Opened Monday in Brooklyn and Then to Philadelphia

With the unprecedented box-office record of close to a \$700,000 gross, representing, at a conservative estimate, nearly one-half million paid admissions, the Ringling-Barnum and Bailey Circus closed its five-and-a-half-week engagement at Madison Square Garden on Saturday night. The term of the engagement, covering sixty-six performances, also establishes a new record for circus attractions playing New York City.

On Monday afternoon the big show opened under canvas on the lot adjoining the old Federal League Ball Park, Brooklyn. It will play the week out there before moving to Philadelphia for a week stand. Two and one stands will then follow in Washington, Baltimore, Wilmington and the larger Pennsylvania towns, including a three-day stand at Pittsburgh. The tour will then continue through Ohio, New York and New England States, with a week's stand at Boston, beginning June 21.

While playing the road the top price will be \$2. Heretofore, the top was set at \$1.65. This increase is attributed to the general advance in overhead expenses and in performers' salaries. However, it was stated that the regular arena seats will sell for seventy-five cents, as in seasons prior.

CLAIMS PART OF 'THE HOTTENTOT'

David Gray, an author, it became known early this week, is claiming an interest in "The Hottentot," in which Willie Collier is starring at the George M. Cohan Theatre.

It is reported that Gray's claim arises from his having written a play several years ago, in collaboration with Victor Mapes, co-author with Collier of "The Hottentot." The Gray-Mapes play was called "Gallops." It was produced, but was withdrawn shortly after its initial presentation.

Following the withdrawal of "Gallops," it is claimed by Mapes that he acquired, from Gray the latter's rights in the play. However, it is reported, Gray now claims that he is entitled to an interest in the "Hottentot" play because its story was taken from the play he wrote jointly with Mapes.

Thus far, the claim of Gray has not been filed in any court, but it is reported that he contemplates bringing an action to establish the rights he claims.

BANVARD PLAYER SUED

Alleging that his wife deserted him to travel with a musical comedy company which has toured the Orient and the Far East, Chester W. Kelley, a well known hotel man of San Francisco, filed a suit for divorce from Myrtle Dingwell Kelley, actress in San Francisco.

The Kelleys were married in San Rafael July 21, 1915, and, according to Kelly's complaint, she deserted him on February 25, 1918. At that time Mrs. Kelley accepted an offer to join the Banvard Musical Comedy Company, organized in this city, and was to tour the Far East, from Vladivostok as far as Calcutta. She told her husband that she could not resist the lure of the stage.

FRISCO RAISES LICENSE FEES

SAN FRANCISCO, May 3.—Under the new scale of license fees the supervisors have increased the license for theatres from \$300 to \$600 a year. The fee for concerts, in halls seating more than 3,001, which at present means the Exposition Auditorium, the increase is from \$5 to \$100 for a single concert.

The present muddled transportation conditions on the various trunk and branch railroad lines will in no way hinder the route of the big show, inasmuch as John Ringling has affiliations with most of the larger railways, being himself president of seven branch lines in various parts of the country. These roads are the Dayton, Toledo and Chicago, St. Louis and Hannibal, white Sulphur Springs and Yellowstone, Oklahoma, Mexico City and Pacific, and several smaller lines, including a new line into the Texas oil fields, and now under construction at a cost of more than \$1,000,000.

The show train will be made up of 100 cars. All the compartment cars are new.

It became known early this week that a number of foreign acts booked for this season's show have been forced to cancel as a result of the still unsettled conditions in Europe. Included in the lot is the Katie Sandwiena troupe from Berlin. According to cables this act has been ready to sail for the past several weeks, but harbor strikes in the seaport towns and on the German trunk railway lines have made it impossible to move.

However, the Amelia Pichania company, booked through the Wirth-Blumenfeld company is scheduled to arrive in this country from Italy Saturday, and will make its first appearance in Philadelphia.

STAGE HANDS START RAFFLE

Stage hands in different theatres throughout the city have got together and are running a raffle for the benefit of the widowed mother of Edward Schuman, the stage manager of Minsky's Winter Garden, who died last week.

The raffle is for a gold watch and will be held on the stage of the Eighty-first Street Theatre on May 28.

SMALL STILL MISSING

Tombston, April 30.—Affidavits filed here in a court action brought by a department store against Ambrose J. Small, the millionaire theatrical magnate who disappeared several months ago, following the sale of his theatrical holdings, reveals that no clue to his whereabouts has thus far been discovered, although a systematic search has been going on since his disappearance.

A motion has been made by Attorneys Cochran, Shaver and Parry, who represent a claim amounting to \$419, for an order appointing N. L. Martin receiver of the estate that Small must have left, if he is dead.

Shortly before his disappearance, Small is known to have received a check for \$1,000,000 from the interests that bought his string of theatres. In addition, he is known to have owned a great deal of stock in various industrial corporations. He was also in the habit of carrying large sums of money with him at all times.

SAY DEMPSEY WASN'T MARRIED

SAN FRANCISCO, April 30.—Evidence unearthed by Department of Justice operatives discloses the fact that Jack Dempsey is not legally married to his wife, Maxine Dempsey, it is announced here. The pugilist is now awaiting trial on the charge of attempting to evade the selective draft law.

Dempsey's wife, according to the information in the hands of Federal authorities, was divorced only four days prior to marrying the champion in Utah, thus making her marriage illegal, in conformity with the laws of that state.

If it is shown that Maxine Dempsey was never the legal wife of the heavyweight and, even though she was at the time the de facto wife of Dempsey, she can be used to testify against the pugilist when the latter's trial begins.

FRANK WIRTH SUBSTITUTES

Frank Wirth, foreign booking agent and a member of the Wirth family, Australian equestrians, entered the ring at the Ringling-Barnum and Bailey Circus in Madison Square Garden last Saturday afternoon for the first time in two years to take the place of John Corria, a member of the May Wirth act, who injured his ankle at the Friday night show. Wirth filled in at a moment's notice.



LUCILLE MANION

Who at the Casino Theatre in Stewart and Morrison's "Betty Be Good" scored one of the hits of the season. As an artist, Miss Manion has won instantaneous recognition on the American and English stages. Miss Manion is personally represented by Chamberlain Brown.

OPPOSES CHORUS MERGER

Opposition to the proposed merger of the Chorus Equity with the Actors' Equity Association, is beginning to be voiced by members of the choristers organization, it being maintained by some of the latter's members that the gulf between chorus people and the actor is too great for intelligent co-operation. It is also held that such an affiliation would mean the sacrificing of the many benefits now enjoyed by choristers and not allowed regular actors.

The first out-and-out declaration against the merger has been made by B. Tieman, of the Hippodrome, who, early this week, issued the following statement:

"There is to be a meeting at the Astor Hotel May 12, for the purpose of 'deciding whether to affiliate with the Actors Equity Association, or, not.'

"Have you given this any consideration or thought?

"What can the reason or motive be for such a consolidation? Is it advisable?

"How will it benefit the Actor or Chorus?

"If affiliated can the chorister vote intelligently on that which pertains to the Actor?

"Can Actors or Actresses who have never been Choristers feel and see as Choristers?

"What chance would a Chorister have in a meeting where an issue is closely drawn against the Actor, with oratorical, etc., ability? Would not the Chorus be outclassed from the beginning?

"Will 9,000 Actors against 2,500 Choristers always give the Chorus just consideration?

"Can the Chorus, with the disparity of salary, etc., expect such a thing?

"If consolidated, will the Actor permit the Chorus to take a stand, make a claim, etc.?

"Choristers, are you as important in your line as the Actor is in his? If so, you are as useful to them as they are to you. Are you not?

"In Union alone there is strength! By the aid of Stage-hands, the Musicians and the Actor, you have received just benefits, and in order to further protect yourselves it is what you think and do in this matter. Is it best to consolidate with the Actors' Equity and lose all individuality, or form a real honest-to-God organization, wherein, as individuals, you are a factor? Permit me to suggest to continue as a branch of the A. E. A., for at least a trial period of, say, two years, the Officers to serve gratis (Business Secretary and Chief Deputy excepted). The Candidates for the offices to be proposed and elected by the Chorus. Regular monthly meetings to be held wherein everything pertaining to the Chorus must come up for approval, the result to be submitted to the Actors Equity Council, for their approbation before it can become a Law. Should the subject fail for any reason, the council to return it with such advice, etc., as to make it practical.

"Choristers, do you want to have any say in what concerns you at meetings, or see what is done, or, do you want to be a nonentity, a nobody, by affiliation?

"Actors, Actresses and Choristers, suggest something better, if you can, or, forever keep silent!

"Let's be on the level. Let there be Light, so all can see."

"B. TIEMAN.

"The Hippodrome, New York."
325 W. 46th St.

SET "WILD FIRE" TO MUSIC

Lee Morrison is producing a musicalized version of Hobart and Broadhurst's "Wild Fire," a piece in which Lillian Russell starred. J. P. Wilson has written the lyrics of the piece and Malvin Franklin the music.

AGUGLIA GIVES BENEFIT SHOW

BOSTON, May 3.—Mme. Mimi Aguglia will appear in "Na Santarella" at the Tremont Theatre here on Sunday, May 9, in a benefit performance in aid of the Home for Italian Children. She will be assisted by the principal players of the San Benelli Dramatic Circle.

VAUDEVILLE

GERMANY HAS VAUDEVILLE BOOM

ACTS GETTING BIG MONEY

German vaudeville managers, as well as performers, are making more money than ever before, while the whole country clamors for amusement at any price, according to W. L. Passpart, who returned last week on the steamer St. Paul, after establishing some booking connections in the larger continental cities.

Salaries paid the German artist, he stated, have jumped in many cases from a few thousand marks to more than ten thousand marks a week. Acrobatic and dum acts are now receiving from 100 to 150 per cent more than in the pre-war days. Song and dance turns that can play cabarets are getting 300 per cent more. Comedians who can play both musical halls and cabarets, 600 per cent and musicians now are getting 500 per cent more.

Admissions have jumped considerably in the principal German theatres. A terrace seat at the Berlin Wintergarten, which previously sold for six and a half marks, now brings twenty-one and seats that once sold for two marks now bring seven. At the Appolo Theatre, one of the best known German vaudeville houses, business has so increased since the signing of the armistice, that the present owners, who leased the house then, recently bought it outright at a cost of nearly 10,000,000 marks.

At the Berlin Iceland, the same revue is holding forth that several seasons ago appeared at the New York Hippodrome. Business at this house is not as good as at the other theatres. The legitimate houses are also doing a big business, especially Max Reinhart's Grosser Schauspielhaus, where the most artistic performances to be seen in all Europe are given. However, productions in the second rate legitimate houses are worse than ever before.

The biggest business being done in the larger German cities is in the cabarets, which are presenting a high standard of attraction, including some foreign acts. However, in the second class places the attractions are no better than the old free show presented in this city many years ago.

Programs in the larger musical halls now consist of from twelve to sixteen acts. Many of them are elaborately presented. In these places there is no evidence of foreign material.

In conclusion, Passpart stated that clothing and other necessities, although higher than in pre-war days, was still within the reach of the consumer. To strengthen this statement, he exhibited a suit bought in Germany for ninety marks, which, in accordance with the New York Stock Exchange quotations on the German mark, amounts to less than ninety cents.

JO PAIGE SMITH BACK

Jo Paige Smith, who was forced to retire some months ago on account of ill health, has returned from a four and one-half month's stay in California and will resume business next week. He stopped in Chicago on the way back to install Lew Earl, of Earl and Yates, as his Chicago representative.

FOX BOOKS PRIMROSE FOUR

The Primrose Four has been booked over the Fox time for a route beginning May 3. They are to receive a salary of \$600 a week.

NEW ACTS

Abe Grossman, formerly with Blossom Seeley, and Eddie Healy, of Ryan and Healy, will form a partnership and present a new singing act.

Ray Kossar, who has been doing leading specialties at Healy's Golden Glades, opened at Reisenweber's Monday.

Corrine Tilton opens Thursday with the "This and That Revue" at Keith's Jersey City.

"The Four Aces" will be produced by H. Fletcher Rivers, in the near future, with Nina Dalman, prima donna, Louvera a dancer, Mlle. Crass, pianist, and a violinist.

Sully, Burns and Fontaine will produce a new act in a couple of weeks.

"The Rollicking Revue" with four principals and eight chorus girls, opens at the Victor Bark dance palace, Bucroe Beach, Va., May 17. H. F. Rivers produced the dance numbers and the act was booked by Perry and Gorman. A special jazz band will be carried.

Frank and Dora Joyce will present a new singing, dancing and talking act written by themselves in collaboration with the McKinnon Twins and say that "Buttons" Joyce will have a part. Jack Curtis will handle the bookings.

Peabody and Carlton, new eastern act, opened this week on the Loew time for their first eastern dates, under the direction of Paul Allen.

Amoros and Jeannette are having a new act written for them prior to opening a Keith tour July 1st.

Zegano and Company, new musical and dancing act, opens May 10th.

Sophia Kassmir, assisted by Charles W. Harrison, opened a new act in Troy May 3rd.

MILES BUILDING NEW HOUSES

Charles H. Miles, head of the Miles Circuit of theatres, was in town last week on business concerning the building of several new theatres. He is erecting a new house in Detroit at Grand Avenue and West Grand Boulevard, to seat 4,000. A new house in Cleveland, to be situated at West Twenty-fifth and Clark Streets, will seat 2,500. Akron, Ohio, is to have a new theatre situated on Bowery Street, near Maine, that will seat 4,000. Several other theatres in other cities west of New York are planned.

LEIGHTONS TO RETIRE

Bert Leighton, former vaudevillian, and musical comedy straight man, has just concluded a year's work with the Billy Allen Musical Comedy Repertoire Company. He and his brother, Frank, are now going to quit the show business, it is said, in order to attend to some oil property in Texas which they recently acquired. Frank Leighton left for Texas last Friday and will be followed by Bert shortly.

RAY MILLER FORMING NEW BAND

Ray Miller, who has the Black and White Melody Boys with the Ed Wynn show, is organizing another jazz band to be known as the Ray Miller Syncopaters, to play at the Capitol Theatre, Springfield, Mass. The band will later be featured at the Capitol here.

"LINCOLN HIGHWAYMAN" BOOKED

Eddie Livingston and Sam Grismond's revival of "The Lincoln Highwayman," in which Paul Dickey appeared, featuring George P. Moore and Florence Elliott, has been booked for twelve weeks on the Keith time, with a route to follow, if satisfactory.

GOING INTO EDWARDS ACT

San Francisco, May 3.—Violet Maye Reilly, a San Francisco girl and formerly with the team of Maye and Hamby, the Orpheum circuit, has been engaged by Gus Edwards for one of his productions and will leave for New York to begin rehearsals.

HIGH RENTALS FORCE AGENTS TO MOVE

OFFICES ALL SWITCHED ROUND

May 1st, though for years a moving day, was particularly so this year owing to the fact that high rents have forced practically everybody to seek new quarters. Vaudeville agents were no exception and early this week found many of them still transferring their office equipment to a new location. Among those who have changed their locations are:

Charles Bornhaupt, from 414 Putnam Building to room 512.

Sam Morris and Ben Hastings from 501 Putnam Building to 510 Gayety Building. Bill Casey, from 512 Putnam Building, to Jack Linder's office.

Evelyn and C. M. Blanchard, from 526 Putnam to 414.

The Gardner Pictures into 617 Gayety Building.

Lillian Ward, from 321 Putnam to 701 Exchange Building.

Sam Kessler, from 321 Strand Building, to 320.

Morris and Feil got an extension of time till they find suitable offices.

Rose and Curtis are moving from the eleventh floor of Palace Building, to 1568 Broadway, second floor.

John A. Robbins has moved from 307 Putnam Building to 320. Joseph Smith moved from the same office to 320.

The Tom Jones office, in charge of Otto Shafter, has moved from 432 Putnam to 317.

George Sofranski has moved from 434 Putnam Building to 507.

E. K. Nadel, from 320 Putnam to 434. George Nicolai gave up room 507, and now occupies 509-11.

Edward LaMar moved from 301 to 218, Putnam Building.

Gordon and O'Donnell moved from 310 Putnam to 301.

Sibley moved into 310 Putnam Building.

Phil Bush moved from 317 to 502 Putnam Building.

SONG SLIDES OUT OF ACT

S. W. Lawton, manager of Grace Florenz and Alma King, in a letter to Henry Chesterfield, secretary of the N. V. A., states that he has eliminated the use of the song slides in the act which Claudius and Scarlet complained against and expressed his regret that he had caused any inconvenience or annoyance.

KING GOING INTO SHOW

Charley King has decided not to present his new act, "Stepping Stones to Love" in vaudeville but, instead, is going into "Buddies," the musical comedy, to take Donald Brian's role. He will open with it in Chicago on August 1. Brian is going on a trip.

FOUR LLOYDS BOOKED 2 YEARS

The Four Sensational Lloyds have been booked in Australia for a period of two years, opening September 1 on the Rickard tours. The bookings were arranged by Sam Fallow, through the McIntosh office. The act opens in Melbourne.

ACT SPLITS

The act of Cappellani and Kelly has been split, Florence Kelly leaving it. Miss Cappellani has a new partner in Dorothy Martin. The turn will hereafter be known as Cappellani and Martin.

ROCKAWAY STRAND STARTS VAUD.

Beginning May 10, the Strand Theatre, Far Rockaway, will book seven acts a week for a full week, through Joe Shea.

GLADYS CLARK SUES DOCTOR

Gladys Clark, wife of Henry Bergman, is suing Dr. William Augustus Pratt, beauty specialist, for \$15,000, claiming that he ruined her face and prevented her from working. She and her husband form the Clark and Bergman combination.

Miss Clarke alleges that, early in 1917, she thought her face a little too plump and wanted it remedied. She consulted Dr. Pratt, who told her that, by an incision under the hair and above the ears, her skin could be drawn up, and the double chin and wrinkles removed. The operation was performed, but the next day infection set in, she says, and her physician ordered the stitches removed. Dr. Coates, an employee of Pratt's, was then called in, he having performed the operation, and he removed the stitches. His instruments, according to Miss Clark, were unclean.

Since that time, she says, her health has been failing, her beauty is ruined and she has been unable to attend to the business of her profession. Dr. Pratt denied knowledge of Miss Clark's condition, saying he had never seen her and that he knew nothing of the case.

"GALLANDO" STILL HELD

Magistrate Walsh, in the Adams Street Police Court, Brooklyn, last week denied the motion of Samuel Leibowitz, attorney for John Gallander, the vaudeville clay-modeler known as "Gallando," to dismiss the charge of felonious assault brought against his client.

Gallander is on trial for alleged maltreatment of his daughter, Minnie, seventeen years old, who, it is said, bears fifty-one scars of wounds she says were inflicted by her father and step-mother.

Leibowitz's motion to dismiss the case was brought about through the evidence of a doctor, who, in cross-examination, admitted that any one in the hysterical condition in which the girl was, could have inflicted the wounds on herself.

SAYS IDEAS ARE HERS

Olympia Desval, in a complaint filed with the N. V. A. against the Bradna Act, states that they have infringed on the following:—

1. General idea and upbuild of the second part, particularly the finale.
2. The winged horse placed on top of a carriage drawn by another horse.
3. The idea of having enlarged wheels attached to a car upon which and inside of which, dogs are running while the whole is in movement.
4. Ideas and tricks of the dogs turning somersaults from the back of a moving carriage.

MEMPHIS ORPHEUM STAYS OPEN

MEMPHIS, Tenn., May 3.—The Orpheum Theatre, this city, enters upon its Summer policy today, presenting six acts of vaudeville and a feature picture and giving a continuous performance at reduced prices. This year, however, Orpheum acts will play the houses as one of the Junior Orpheum circuit. Previously, the Summer policy of the house has been small time vaudeville. There will be a Junior Orpheum house here this winter.

GET THIRTY WEEKS' BOOKINGS

Reddington and Grant have been booked for a thirty week tour over the Orpheum time, beginning route at Des Moines, Iowa, May 9. The Piccolo Midgets, who are vacationing at their farm in Hawley, New York, open August 1 for a thirty week tour of the Keith time. Al Striker secured both bookings.

BOOKED FOR ENGLAND

The Ottagawa Troupe of Japanese, now appearing with the Sells-Floto Circus, has been booked by the Wirth-Blumenfeld Company to open at the Manchester Hippodrome, England, on November 8, with a tour of the Stoll time to follow.

VAUDEVILLE

ORPHEUM

From the attitude of the audience, it was apparent it had come only to see Jane and Katherine Lee, and, for the most part, they sat on their hands during the rest of the performance.

Everett's Monkeys started the bill with an exhibition of Simian intelligence which served to illustrate, first, that Everett is a clever monkey trainer, and, second, that Darwin was not far from right. Their antics amused the audience, composed of children big and small.

Elida Morris, who was to have appeared last week but was ill, held number two spot and, over and above all things, she deserves credit for the courage she displayed in "sticking to the ship" when the audience all but booed her. She won them over, however, and left the stage with a neat little hit tucked under her arm. Her last number, a coon song, was the best thing in the act. We think a routine of numbers on the style of this one would go much better than those she is now using.

"Flirtation" played around here not so long ago under the sobriquet of "Puppy Love" if we are not mistaken. The act is unchanged, not a line, word or movement being different than when last witnessed by the writer. Jack Edwards put the first sign of life into the show with his acrobatic dancing, and, from then on, the show picked up. The act went over for a hit, the audience seemingly taking to it because of the fact that it is a picture of every day life.

Hunting and Francis, to the recollection of the writer, have been doing this act for the past five years and it has not been changed a bit in all time. The same lines, same songs, same dances are used. But one thing was lacking. It didn't go over the way we expected it would. The audience was too well acquainted with the offering to laugh at it. They did applaud Hunting's dancing, however. They got away to a fair sized hit, but their showing was very disappointing.

Mrs. Gene Hughes and a company of two women and one lonesome male, offered a playlet by Edgar Allen Woolf that mixed comedy and a touch of the dramatic very well. The title of the turn is "When He Came Back" and it deals with the return of a soldier from France with a French bride, to whom his mother objects. How the boy, aided by his grandmother, overcomes her objections and secures her blessing is cleverly told. The comedy element predominates throughout and there is real comedy, too. Mrs. Hughes, the grandmother who is younger than her own daughter, was screamingly funny and Benton Ressler did well as the returned war hero.

Following the usual preliminaries, during which the "wise, witty and patriotic sayings" were introduced, the vaudeville portion of the bill was resumed by Yvette who, with her red hair, violin, pep and two assistants, put a little ginger into the bill. The act is just a combination of music, vocal, instrumental and otherwise. It is termed "A Smart Production". We will say it is a clever act and the only part of it that should be taken out was the "Souvenir Waltz" that Yvette played. It robbed the act of its speed for a moment. She played it well, but, coming where it did, it was out of place. Eddie Cocke and Kino Trucchi assisted well.

The Sharrocks presented their well known surprise comedy mind reading act. They showed the folks that they could do a little of everything and scored a hit.

Jane and Katherine Lee held the headline honors and did well in doing so, for they earned them. They are without a doubt the cleverest youngsters to be seen hereabouts.

Mijares and Company close the show with a wire act that was unexpectedly surprising and good. Starting off as a comedy turn, it wound up with an exhibition of acrobatic as well as wire walking ability, and scored the success it merited. S. K.

VAUDEVILLE REVIEWS

(Continued on Pages 10 and 11)

ALHAMBRA

Mr. Monsell can boast of a very well balanced bill for his house this week, for the show contains everything from "hoke" comedy to artistic ballet dancing.

Why Leddy and Leddy still retain their opening in one is a mystery. These boys would do very much better if they dispensed with their efforts at comedy and stuck to their acrobatic work, which is good. The talk is mildewed as far as laughs are concerned and doesn't get them anywhere. The tumbling work is the punch of the act.

Nelson and Cronin have put quite a few new numbers into their routine and deliver them as they did their others, with pep, style and in good voice. The boys could dress up a bit to make a neater appearance, but, otherwise, have all the essential qualities to get over as a two-man singing turn, with one of them playing the piano.

Robert Hyman and Virginia Mann, supported by Francis Morey and Company, have a clever comedy sketch in their "5,000 a Year" offering. Besides being a cleverly written act, the cast handles it capably and scored a decided hit. The turn tells of a young couple, the husband of which invites his boss home, for dinner, with the idea of hitting him for a raise in salary. He frames a story with his wife, but, to his astonishment, she crabs the entire affair and does exactly different than what he told her to. It all ends well however, and proves that the wife's plan was much better than her husband's.

Bert Gordon is doing the same act with a new young lady, Gene Ford. She is a very attractive girl, possesses a good soprano voice, "feeds" Gordon like an experienced "straight" man of the old school, and, in fact, is an all-around good performer. Her make-up on the eyes was poor on Monday afternoon, however. The two have put some new lines into the offering, and, with the capable "straight" work of Miss Ford and the laugh-provoking Hebrew "nut" comedy of Gordon, had no difficulty in scoring.

It was, in reality, going from the ridiculous to the sublime, to jump from Gordon and Ford to John Guiran and La Petite Marguerite, who close the first half. Little Marguerite is destined to become a sensation among classical toe dancers. She seems to float through the air as gracefully and daintily as a soap bubble.

Harry Anger and Nettie Packer were handicapped by their position, opening the second half, and would have given a better account of themselves in a spot further up on the bill. Their material lacks newness and their delivery also needs some improvement, especially Miss Packer's. At times also, they spoke too low to be heard.

Joe Santley and Ivy Sawyer, with their triumph of vaudeville productions, "Bits and Pieces," stopped the show easily. The four girls who assist are pretty and do their work well. But, Stanley and Sawyer are a pair that one can watch work without ever tiring of them.

El Brendel and Flo Burt had to come on after the act preceding had stopped the show. But, that didn't prevent them from getting a reception and also stopping the bill. Brendel's comedy a la "Swedish" and the falling clothes bits, are about the funniest to be seen. Flo Burt's voice and personality are also valuable assets.

The Valentines closed the show with a routine of aerial work that seemed to contain every stunt seen in that line. G. J. H.

JACK KENNEDY COMPLAINS

Jack Kennedy claims that Wilbur Mack is infringing on a piece of business original with him, it being the driving of a golf ball from the stage into the audience.

PALACE

The show this week is excellent in every respect and, from the opening to the closing number, the audience gave each offering much applause. Evelyn Nesbit, assisted by Sammy Weston, headlined and did very well. Harry Carroll and his company, held over for the second week, scored.

The Pictures opened and were followed by The Four Bards, America's representative hand balancers. Most of their tricks are original and the leaps and dives were heartily applauded. Ed. Bard made a few catches that were truly remarkable and the boys have inserted just enough comedy to relieve the enormous strain of their hard work. The act closed in "One" with all four participating in a double passing trick.

Wilbur Sweatman, new at The Palace, succeeded in stopping the show after he had played a well selected number of popular songs, rags and ballads. Single, double and triple clarinets are played at the same time and it was remarkable the wonderful harmonizing he got from these instruments. Syncopation that keeps one's feet and body swaying was done most artistically and, in fact, everything attempted bore the stamp of showmanship. A pianist and a drummer assist Sweatman and their efforts were appreciated. The act, in its present form, can hold down a more important position, as it contains real class.

Bert Erroll does not disguise the fact that he is of the male gender although he is attired in female garb and sang a number of songs that hit the mark. He reserves his masculine maneuvers until late in the act and piled up a heap of laughs with some timely comedy. His voice is of high range and well balanced.

Frank Wilcox and Company presented a playlet called "Ssh-h," wherein six people take part and all do well with their assignments. Wilcox is a splendid light comedian and handles his lines and situations with intelligence. The act was a riot of laughter and contained a world of bright lines, going off with a big hit to its credit.

Evelyn Nesbit, assisted by Sammy Weston and with Eddie Moran at the piano, presented a song revue that is sadly in need of some bright material at the opening. The act is further reviewed in the New Act department.

Harry Carroll and his company of clever artists scored a more sensational hit than they did at their initial opening. This act is a miniature musical comedy, which more than favorably compares with many Broadway shows. Every line and action was expertly delivered and Carroll proved he is a showman. This act is about the best of its description and would fit the headline position of any bill. A new piece of business was uncovered by Carroll and Harry Miller when they did a dance for an encore, after Carroll had thanked the audience for its kindness.

Victor Moore, assisted by Grace Carr and Company, offered Moore's "bare stage" comedy, which seems to improve with age. A few new bits have been added and fit perfectly. Moore works with ease and meets each situation like the sterling performer he is and the act never went better. Miss Carr and the main assistant, together with Harry Carroll, Fred Dabb and his orchestra boys, added much merriment to the always original satire of stage life. The audience enjoyed every moment the act was on view.

Miss Juliet appeared at 5.10 and gave many faithful impersonations of stage celebrities. This little lady is clever and, although the hour was late, drew her share of applause.

Jean Duval and Company, in "Gems of Art," posed to the delight of all. Most of the subjects were known to many and the act is splendidly put on. J. D.

RIVERSIDE

The Wilson Aubrey Trio, three men in a comedy far act opened the show. They did fairly well with a number of tricks but scored a real laughing hit with the burlesque wrestling bit at the finish.

Davigneau's Celestials, two Chinese men and a woman gave the far east idea of piano playing, Jazz singing and shimmy dancing. The act is tastefully set and considering the vast handicap under which a Celestial who attempts to put on an American style of act, they did excellently. The pianist plays well and rendered "Dardanella" better than many American pianists. The other man sang in a light baritone and the girl is really a good dancer. Borromeo, as the pianist is called, also sang a song of his own composition.

Clifford and Mills, in the rustic sketch "At Jasper Junction" got more than their usual share of laughs and applause. There are some funny lines in the little piece and Clifford as the rube station agent made the most of them. The singing bit at the finish scored the strongest and won them many recalls.

Allan Rogers, the tenor, scored the big hit of the first part with a repertoire of semi-classic and operatic selections. Rogers, who was in excellent voice was lavish in his vocal offerings and sang the highest notes in his voice with evident delight. His voice, light in quality is singularly smooth and even from top to bottom, well placed, and he sings with fine intelligence.

Florence Roberts, supported by Frederik Vogeding, billed as from the Royal Theater, Amsterdam, Holland closed the first part in the Rupert Hughes sketch "Blindfold". Miss Roberts' work is good but the playlet, which unfortunately did not give Mr. Vogeding an opportunity to display much ability, is unreal, improbable and inconsistent.

Briefly, a young woman who has been at a dance has lost the key to her apartment. When she arrives home she is surprised to find that a young man with whom she has been dancing had found it and made use of it. He tells her that he believes she had purposely dropped it as an invitation. She orders him from the house and he refuses to go stating that as she has flirted with him, she must pay. In the midst of the scene the husband arrives and the young man hides in the wife's bed room. The husband reproaches her for dancing so many times with the young man and she tells him that the only reason she did it was to make him jealous as she realized that he was fast learning to do without her. A complete reconciliation between them takes place and the husband who insists on going into the wife's room to look for a book allows himself to be blindfolded. Despite the darkness he stumbles on the man but the big scene, that one expects to follow does not take place. The man leaves and the wife tells the whole truth to the husband and strange to relate he believes every word of it. That's the story.

The Blondy Brothers opened the second half and did well with some new tricks but the clever dog got most of the applause.

Santos and Hayes, the girls with the funny figures furnished a lot of comedy and did well vocally as well.

Miss Kitty Gordon and Company worked under a handicap due to the non-arrival of her wardrobe trunk and consequently those who had expected to see the big costume display advertised were disappointed. The trunks arrived just before the act was over, however permitting Miss Gordon to show a gorgeous silver affair in her closing number. She will be reviewed under New Acts.

Jack Wilson, with Vera Beresford and Frank Griffith in a burlesque moving picture hit in which Miss Gordon appeared closed the show. The act gave evidence of having been hurriedly put together and many comedy points which with more work would have gone over nicely were completely lost. W. V.

VAUDEVILLE

COLONIAL

The Darras Brothers are probably South Americans or Spaniards, but, no matter what their nationalities may be, they are to be given credit for what is, without doubt, the best aerial and equilibrium act offered to vaudeville. They start right off with stunts that are, as a rule, featured with other acts of this kind, such as "head-on-foot" stands, "head-to-hand" stands, and "head-to-head" stands, and a dance while doing so. One of the two does some upside-down work on the flying trapeze that equals the work of any seen hereabouts. They do no stalling, but put over a quiet, fast routine of acrobatic work that would score easily in another position than opening.

Leon Varvara, a young-looking chap who presents a neat appearance, offered what was programmed as a "piano personality." He uses a special grand piano and displays very pleasing ability on it. He opens with a popular number, then offers a number from "Lucia," playing with his left hand only, followed by Rachmaninoff's Prelude. He closes with a mixture of jazz and popular numbers. He performed some very difficult feats, which were not as fully appreciated as they should have been.

William Gaxton and a company consisting of Dorothy La Rue, Marjorie Young, James Hester and Jack McMahon, followed with "The Junior Partner" by Rupert Hughes. Gaxton's work had the audience laughing from start to finish and the others gave capable support. The act went off to a big hit.

George Bobbe and Eddie Nelson are favorites here and found the audience easy. Nelson stopped the show with his Jolson number. The talk in the act really contains nothing humorous, but the manner in which the boys deliver it is sufficient to get laughs. Their singing is the big asset the offering contains, and they make the most of it.

In addition to ability and an artistically staged and costumed act, the Ford Sisters are to be given credit for selecting one of the best five-piece orchestras heard in vaudeville. These boys, who work in Colonial costumes and wigs, do not offer jazz, but have a repertoire that is much more pleasing. Their rendition of various numbers from "Floradora" was especially good. The girls scored best in the clog-work and it is in that style of dancing that they shine brightest.

If J. Rosamund Johnson really wanted to improve his offering, he would omit the discordant finish which is supposed to represent jazz and also leave out as many of the attempts at comedy as possible. The rest of the singing and instrumental numbers are classics and, left alone, would go to make up an artistic musical offering. Johnson and his company ruined the show, however, for the gallery just wouldn't let them off. He had to come back a number of times and beg off.

Solly Ward and Marlon Murray were compelled to start their offering twice before the gallery would keep quiet. However, after they did get started, they had no trouble. The sketch is one of the funniest to be seen. The little French girl deserves some billing, however, for her work is excellent. Ward is one of the nearest performers to Sam Bernard we have as yet seen. Miss Murray also handles her end very cleverly.

Trixie Friganza went on about 10.55, but that didn't handicap her. The buxom lass has put quite a few new lines into the routine and each one went over for a big laugh. The recitation to a dog was omitted on Monday night, but Miss Friganza, stopped the show without it.

Anderson and Yvel close the show.
G. J. H.

"FLU" CLOSES SCHOOLS

SAN FRANCISCO, May 3.—An epidemic of influenza has broken out in Truckee and, under the order of the health officer, moving picture shows, the high school and lodge rooms have been closed.

VAUDEVILLE REVIEWS

(Continued from Page 9)

PROCTOR'S FIFTH AVE.

Lillian's Dogs opened with the usual routine and went fair.

Olive Massay and company open in one, before a special drop which shows a modiste's shop and some ordinary talk which did not get a ripple. A second drop, also in one, shows the interior. A little dialogue and the girl goes to sleep and dreams the scene in three which follows, an idea copied after the motion pictures and which has been worked quite frequently. Miss Massay, in elocutionary style, recites her speeches in monotonous staccatoes and in a manner that almost makes you wait to hear her say "period and paragraph." Although the light switch was turned three times, the lights failed to go out and the fire-grate and lamp were turned on very late. This occasioned laughs. There were, by actual count, just two laughs due to the lines in the offering, but a number were due to the carelessness and lack of emotional ability. The drop in one was not masked by the proscenium border, which was at least six inches too high, and the pipe-batten to which the drop was tied looked very bad.

A few scattered hands at the very finish did not help very much.

Dunham and O'Malley did a number of songs, with patter choruses by the man, against the melody singing of the girl. A banjo-uke was used for a closing song which sent them over big and forced a speech.

The Primrose Four cleaned up and were a veritable riot. It is no doubt one of, if not the best quartette in America.

Frank Bush did his usual act and went fair.

Ford and Sheehan, who followed, have a routine of dances similar to many other acts. The piano solo was a welcome relief and showed a true artist in a splendidly phrased rendition of Nevin's "Mighty Lak A Rose." His playing of the Chopin C minor Waltz, opus No. 2, was better than the attempted dance interpretation, which was the weakest spot in the act. They went just so-so.

Herschell Henlere, with his partner unprogrammed, though she deserves billing, was the applause hit of the bill. His announced playing of Yankee Doodle was liberally sprinkled with "Carmen," "Blue Danube Waltzes," "Tannhaeuser" and especially the second "Hungarian Rhapsodie" of Liszt. "Eli, Eli" seems out of place in vaudeville, but that medley of rags was the most clever ever heard, not forgetting Bert Green. The girl, in short black skirt and very transparent black lace tights, came on for the finale with a saxophone solo and Henlere had to make a speech to get away.

Horace Goldin, working slower and with talk, did much the same act he used years ago, including the fishpole, birdcage, etc. His new illusions are the emergence from a moving picture screen of a live person, very cleverly presented, and the most recent principal seen in magic for a score of years, the walking through glass being an adaptation of Hermann's "Before The Ball." Goldin has undoubtedly the best magic act in vaudeville.—H. W. M.

PINKERTONS ON JANIS CASE

LOUISVILLE, Ky., April 30.—The theft of valuable jewelry from the apartment of Elsie Janis and her mother, in the Hotel Seelbach, here, has been turned over to the Pinkerton Detective Agency of New York, which will conduct the search for the thief. An additional reward of \$10,000 has been offered by the agency.

E. B. Hopwood, of New York, an insurance adjuster, fixed the absolute value of the stolen jewels at \$58,000. He also said he had a clue to the theft and would aid the police in their search.

EIGHTY-FIRST ST.

La Dora and Beckman opened the show with their rope and trapeze act. La Dora's head of red hair was applauded by the audience. This couple is an example of perfect health and physical fitness. Both are remarkably well developed and they have a routine of stunts that requires great physical endurance, although, apparently, simple and easy to perform. They scored the first hit on a bill that was warmly received throughout.

Stanley and Birnes are offering the same routine, with the exception of new song numbers, which they put over fairly well. For their dance routine, they are employing the same music, steps and order of delivery as heretofore. They opened with their source dance and went into their cane dance number right off, following this with a comedy eccentric dance in which they kept perfect step. So insistent was the applause that greeted them that they were forced to take an encore, for which they offered a burlesque classical dance.

Valerie Bergere, who held the electric light honors, earned them, for the lesson intended to be conveyed by her offering hit right home. The turn, titled "The Moth," and credited to Emmett DeVoy, tells of the oft repeated, yet ever recurrent tale of the moth who wanted to fly around the flame but burnt her wings before she discovered that it was too late. This time, however, it is all a dream, the terror of which serves to have a curing effect upon the sick mind of the moth, which had been flirting with the flames. Miss Bergere was excellent and her performance carried with it a spontaneity which showed the fine spirit she was evidently in and to which the audience responded. Herbert Warren played his part as the husband sympathetically and the audience's heart went out to the poor, downtrodden spouse and gloried in his final triumph over his problems.

Fourth place fell to Mae and Rose Wilton, two girls whom the writer has had the good fortune to see several times. Their offering has been changed, the numbers in the first part being different than those they employed the last time reviewed by him. They worked and went well. Their vocal and instrumental efforts were appreciated and applauded by the audience, which was in kindly mood and reciprocated readily. There is one fault, however, the writer has found with this act, and that is, they are using a line of what is intended to be comedy, but which does not succeed in getting laughs. It is not funny. Why not cut it out, get a new line of stuff that is really funny and that will make people laugh sincerely and heartily.

Bert and Betty Wheeler had a difficult position to hold down, inasmuch as they followed a show stopping turn which had taken about everything there was to be had. But they should be worried by little things like that. They walked on, took a bow and went on with the act.

Bert is genuinely funny, a good dancer, sings pleasingly, does a few nifty tumbles and generally keeps the audience laughing or chuckling all the time. Betty looks attractive and aids the act as best she can.

Rubeville, the old joke rube act, closed the show, and considering all things, did not do so badly. It cleaned up a hit with its music comedy and hokum. A man by the name of Barnum, who has just cause to be well remembered, once said, "give 'em lot's of hokum; they love it."

That's just what these boys did and we guess the old fellow knew. Harry B. Watson and Reg. B. Merville are the featured members of the turn and do most of the comedy work, such as it is. The act is just a hokum party.

Charles Ray, in "Alarm Clock Andy" was the feature picture.—S. K.

ROYAL

Samoyoa, a Spanish Aerialist, started the show off with a bang. His twists, forward lunges and stretches on the swinging horizontal "tape," were sensational.

Franker Wood and Bunee Wyde, in their stire on Greenwich Village, have a novel idea but did not get over very well in number two spot.

Maude Earl and Company, in "The Vocal Verdict," opens in one with a prologue describing allegorical characters such as "Novelty," "Success," "Conventionality" with blank verse. Shifting to full stage, three arches of a tribunal are discovered, with Miss Earl's partner sitting as the judge and the audience as the jury. Several changes of costume are made, one for each number and Miss Earl displays some clever coloratura technic to solid applause. Throwing off a cape, for her final number she showed a good figure and sang lyrically, one of the best numbers heard for a closing song in a long time. After many bows she was forced to make a speech of thanks.

Gallagher and Rolley, reviewed before, duplicated their former emphatic hit and had the house in convulsions. An encore was demanded and enough applause received to take another.

Kingsley Benedict and Company, recently reviewed in these columns, was as big a "punch" as the Fifth Avenue and held the audience tense with cleverly written dialogue and situations and, above all, by the sheer force of Kingsley's dramatic ability.

Lambert and Ball opened with one of the composer's ballads and followed with an English song, "Ca-bagges, Ca-beef and Ca-rotts." This was good for a laugh and a hand. In a green dress, Miss Lambert put over an Irish number. A medley of old song success was the next bit and she returned for the closing number. A demanded encore resulted in the rendition of a ballad, written at the beginning of the war, which got over big and showed her pleasing contralto voice to be responsively touching and harmoniously true.

An act billed "Tom," which was really a girl in short pants and coat; played a number of selections on the violin, including Massenet's Thais, a Gypsy air by Sarasate and a medley of operatic airs. For an encore, she played "Somewhere a Voice Is Calling" in good tone, with artistic phrasing and hitting the harmonics at the finish with true attack. She was a hit.

"Under the Apple Tree" a somewhat different girl act, it being more of a miniature musical comedy than many others, deserved more than it received, although it went over well.

Bert and Betty Wheeler were a riot and forced to make the second speech.

The Four Readings held them in and, with their feats, closed one of the best bills ever seen at this house or any other, here or abroad.—H. W. M.

CLAIMS KAISER GAG

Joe Brennan has entered a complaint with the N. V. A. against Linn and Weston. He says he paid James Madison for a gag about sitting on the Kaiser and asks that Linn and Weston be compelled to remove it from their act.

BRIGHTON OPENS MONDAY

The New Brighton Theatre will open next Monday. The house has been redecorated from pit to dome and a number of improvements are being made.

George Robinson will, as before, be the general manager, and the staff will include David Berk, Ben Roberts, musical director, and Chas. Dowling, treasurer.

Johnny Collins has booked the opening bill. Those who will appear are the Van Cellos, Nelson and Cronin, Maurice Diamond and Lola Girlie, Joe Cook, Sheila Terry, with Gatti Jones and Harry Peterson, Harry Langdon and Company, Trixie Friganza, Keegan and Edwards, and the Aerial Valentines.

VAUDEVILLE

PROCTOR'S 5th AVE.

(Last Half)

Scamp and Scamp opened with feats on horizontal bars, followed by De Vore and Taylor, two girls with good voices who sang an duple violin and piano, concluding with excerpts from many of the former Victor Herbert successes. The girl at the piano looked well in classy wardrobe.

Kimberly and Page have a novelty, going from One, with the man in street attire and the girl in "rags," to an artist's studio, with special set. The girl changes to a model and poses for the artist, displaying a good figure. Comedy dialogue brought many laughs. While the girl is changing, the man sang a baritone solo. Going back to one, the finale was not a logical conclusion and the explanation as to how it should finish weak. The dialogue which followed was good and the "eye-balls" gag immense. They finished very strong, taking many bows and were forced to make a speech of thanks.

An old Charlie Chaplin release was run here, probably due to some delay with one of the acts.

"Toys," as presented by Arthur Anderson, Mlle. Francelli and Lillian Morton, was a clever nursery-rhyme idea in song, story and setting. The dancing of Lillian Morton was graceful and airy, and Mlle. Francelli, dainty and petite, put over her numbers well. Anderson gave a piano solo that was a medley of several classic selections neatly interwoven and, above all, not drawn out, displaying good judgment thereby. The act went over well.

George Jessel has one of the best single acts reviewed in a long time. His comedy is refreshing especially the scenario bit and the telephone conversation. The only gag noticeable as being very old was the "two fingers caught in the door." This seemed new at the Fifth Avenue, for they laughed. He rapped the salesman in the house for several good laughs. He has a positive personality and could give cards and spades to another juvenile performer whom he somewhat resembles in style and manner. He sang a number of his song successes and was forced to take several encores.

Lloyd and Wells, reviewed before, went over well. The act seems a trifle long. Singing two choruses of the song, instead of three, might help some.

Elizabeth Murray, every inch an artist, presented the act she did at the Palace recently. She went over big and is a classy act for the Fifth Ave. Although she is not the same Elizabeth who sang "Back, Back, Back to Baltimore," nevertheless in the rendition of negro melodies and Irish numbers, she is in a class by herself.

The Dancing McDonalds have the best dancing act of its kind seen hereabouts for a long time. It is lively, clever and does not stall. The girl is shapely, pretty, well-costumed and has real ability. The man is good looking, clever and artistic. The waltz was exceptionally graceful and the very rapid pivots and neck-spin at the finish was a whirlwind in its effect. Closing the show, they received a big hand and were an unqualified hit.

REGEN'T

(Last Half)

Roe and Roe, a man and girl, used roller skates as their chief medium of entertainment. The girl sang too, but what counted mostly was the man's skating ability.

Weston and Doro are a couple of girls whose act is distinctive chiefly by reason of the little one's manner of putting over a song, for she is a clever comedienne. As for the girl who plays the piano, her technical ability is splendid, but her musicianship, judging from the way she "bluffed" through a variation solo of "Dardanella," is limited. However, the girls scored with their offering.

Townsend Wilbur Company offered a humorous playlet called "Smart Aleck," which has some funny situations and may be relied upon to arouse a definite amount of laughter. The three persons in the act played their respective parts commendably.

Conway and Fields ran away with the honors of the bill, due chiefly to the ebullient spirits of little Sally Fields, who sings, shouts and strains her voice generally, but just the same, works so hard throughout that she manages to win 'em over. As for Conway, we'll say that he shows more subtlety in his comedy work. Miss Fields could be reckoned a clever singing comedienne if she didn't shout so much.

Clark and Verdi had little difficulty in making a favorable impression, for they are seasoned Italian dialect comedians. Their line of chatter is enhanced at all times by the able manner in which they utter the witticisms.

Fred and Albert made it appear that the acrobatic feats of strength they offered were very difficult to do. But they fooled no one in the audience except the children, maybe, and possibly the very ingenious grown-ups.

M. L. A.

VAUDEVILLE REVIEWS

(Continued from Pages 9 and 10)

HARLEM OPERA HOUSE

(Last Half)

Prevost and Goulet, talk, sing, play the steel guitar, mug and do some very fast tumbling. The messenger boy used a hat-lifting device that brought laughs, though he is inclined to overwork it. The "medallion" was very dirty and clouds of dust emanated therefrom while the messenger boy was doing his rope jumping.

The Three Manning Sisters, two blondes and a brunette, in pink, white and green dresses, opened with an Irish selection and rendered a number of songs. The one outstanding feature far above the rest, was an imitation by the short blonde and although it was the acme of accomplishment, it received no recognition. Perhaps the fact that it was buried in a weak background may have been the reason as the harmony was not good and the nut-comedy by the blonde with the elongated Charlotte Greenwood arms, did not register to any great extent.

Lizzie B. Raymond and Company have a bright and witty comedy sketch with many staccato laughs. The act owes its punch to the spontaneous Irish characterization of Miss Raymond. She is stouter than when she used to sing and dance with the Roger Brothers, but is not one whit less clever. As an artiste and character comedienne she has few equals and no peers. The juvenile was weak, though it did not mar the continuity of refreshing humor, nor interfere with the riot of applause which punctuated the many curtains demanded at the finish.

Calvert and Shayne, both straight, in Tuxedos, sang a number of published numbers in good voice. They harmonize well and put a lot of "pep" into their work. The orchestra was too loud at many times, which drowned their words. Some eccentric dancing steps at the finish sent them off to a good hand, a number of bows and brought them back for an encore.

Harry Mayo, reviewed recently, was as big a hit at this house as before. His act was cut at the supper show when last seen. The monologue, using the names of different brands of whiskey is a clever piece of writing and was a hit. His rendition of the Amourer's song from "Robin Hood," would have done credit to Eugene Cowles and the audience was loath to let him go back into his monologue. He has a clever act and delivers the goods.

Stafford and De Ross are reviewed under New Acts.

H. W. M.

KEENEY'S

(Last Half)

Hall and Guilda opened the show with a neat dance offering which was well received by the audience. They stepped well and have a routine that is entertaining, although not in any way exceptional. They looked very well from the front.

Ongaro Romany is a two-man act working along the old familiar lines, viz., a "plant" in the audience, who interrupts the man on the stage in the midst of a number with some remarks anent the show. Then follows an invitation to come on stage and do something, which is accepted. From then on, it is a two-man musical act. We might suggest that, in as much as they are supposed to be a comedy offering, they might replace some of their antiquated material with a few up-to-date gags, for some of the stuff they use is so old we wonder where they got it.

Whittle is billed as a well known ventriloquist. He offered a rather clever offering which was applauded. For a detailed review see New Acts.

The semi-weekly Pathe News was then shown, after which the vaudeville was resumed by a clever young fellow who calls himself a blackface comedian, and is known as Johnny Neff. He has a line of material which is very bright, but aside from being so, is handled in splendid manner.

Johnny Black and Dardanella followed. While Black's name may be an asset, the way the act stands now he gets credit for the excellent work of "Buddy" Walker, a clever comedian, whistler, dancer and impersonator. Walker did everything but impersonate stage stars, which he did when doing an act some short time back. The act also carries four chorus girls and a lady whom we presume is Mrs. Black. The turn was a knockout mostly due to "Buddy" Walker, ably assisted by "Dardanella." Black played his big hit and also a new number which promises to be popular.

Hibbard and Nally offered a talking act a la Aveling and Lloyd. They got away with it, due mainly to the infectious smile of "sonny." They took an encore for which they sang a number. They had better stick to talking.

Time and Tide closed the show with their bicycle comedy offering, which will be more fully reviewed under New Acts.

S. K.

AUDUBON

(Last Half)

The overture is now being played by an orchestra which consists of more than twenty men, who also play for the entire show, giving this house one of the largest if not actually the largest orchestra of any vaudeville house in the city.

Stanley opened with a series of equilibrium and up-side-down stunts of exceptional merit. His closing stunt, in which he balances himself on the top of a water-bottle on his head, after raising himself to that position without the aid of his hands, is sensational.

Gracie and Burkes were very much handicapped by the inefficiency of the stage-hand who operated the lights, for although they yelled loud enough at times to be heard way up in the gallery for the lights to go out, they weren't put out once. There were about two other acts on the bill who had to do the same thing before they got any service. Gracie and Burkes are two neat appearing young men and offered a good routine of eccentric and soft shoe dancing. They will be fully reviewed under New Acts.

Walter Law and Company were seen at this house a little while ago with the same sketch they are now using. Law is a motion picture actor who generally portrays the part of a villain. So in this sketch to give himself variety, he shows the part of a hero. The offering is fairly well written and his supporting cast capable. He was called back for a speech.

Santry and Norton followed the news reel with a dance offering that needs a lot of speeding up. Their closing whirlwind number is about the best thing in the act and is appropriately placed at the finish. With their other numbers speeded up, they will find it easier going.

Dolly Kay, assisted by a pianist billed as "and Co.," offered a new routine of songs. She was originally scheduled to appear here the first half of the week, but was taken ill. If one were to close his eyes while she delivers a number he would take oath that Sophie Tucker was singing, for the intonation of her voice, pronunciation and the pauses, are exactly like Miss Tucker's. Miss Kay will undoubtedly please most audiences where rag singers are liked. She stopped the show here.

The Klein Brothers evidently did not want to lay off until the new "Gaities" started rehearsing and jumped into the bill here for the last half, stopping the show cold in closing spot. Al's comedy is funnier than ever and Harry's support is excellent.

G. J. H.

PROCTOR'S 23RD ST.

(Last Half)

Opening in a special set in one, and with the man in a tree-top, Cook and Valdare do a little dialogue, song and dance and the man some tumbling, the forward somersault being the best. The girl puts her legs through apertures in the drop to give the impression of a lady sitting on a bench with her skirts raised and crosses her legs. This was coarse and small time.

Billy Gould, at the supper show, with no orchestra, no house and no atmosphere, opened with a Scotch song and did a few steps. He looked as neat as in the days when, with Valeska Suratt, he used to play those Sunday evening concerts for Ted Marks. He told a number of stories, some of which were old, but he tells them well and finished his turn with a clever melody of old time George Cohan hits entitled "I Love a Cohan Melody."

Cook and Smith, two negroes, doing blackface and Chinaman, open in One with some comedy dialogue which drew laughs, although it was inclined to be small time and drawn out. At the Chinaman's exit, the other member of the team sang a much-used published number. Some more dialogue of the same variety as the former, is indulged in and is, for the most part, a repetition of what they have said before. The Chinaman was well made up and played the part capably for a colored person. But the act is essentially for the pop houses and the concluding song "It's Not the Color That Always Makes the Man" was a direct appeal for a hand. They harmonized the last few bars, which brought fair returns.

Adelaide Herrmann, with her sleight of hand and illusions, closed the bill. The number of animals she extracts from the Noah's Ark illusion exceeds that of others who have done this trick in the past and excites comment from the audience. At the supper show she received a hand, something unusual for a magic act.

Callan and Kenyon, Couter and Irwin and Natalie and Ferrari, will be reviewed under New Acts.

H. W. M.

CITY

(Last Half)

Manager Lemon, to keep in touch with the times, has dressed the musicians in tan overalls.

Osakie and Tackle, man and woman Japs, followed the films with an acrobatic offering. The turn also contains a fair dance by the woman, but the best asset it has lies in the balancing-work done by the two.

Robinson and Parquette do an old-style black-face act containing some good singing. Why the pair carry the banjo and whistle with them is a mystery, for they don't play the instruments and don't use them for comedy. The singing in the offering is very good, but the talk is old stuff. One of the team is using Walter Weem's "Gopher Dust" number, which didn't do as well as it should.

Oliver and Olp have evidently decided to dispense with their "Paradise Closed" offering, which they showed at the Colonial recently, and have gone back to their old allegorical sketch about "Discontent and Content." The act is much better than the new one, which only lasted for a week.

Following the Fox News, Laura and Billy Dryer, seen with "Tick Tack Toe" for a short while, offered their dance routine. Something was evidently wrong with the two for they did not give a very commendable performance. Laura's make-up on Thursday afternoon, was exceptionally poor. Their oriental and back-to-back specialty is about the best bit in the act, and with more like it, they would be able to give a much better account of themselves.

Rolland and Ray were seen some time ago with the same act at this house, and while the laughs were not as big as they were the last time they appeared here, they went off to a hit. Rolland is a clever comedian, and Ray, besides making a dandy soubrette, is also a good performer.

The Rajahs, otherwise known as Jove-dah de Rajah, were compelled to work in a house setting and in street clothes. This did not seem to handicap them, for they went through their routine of mind-reading without a hitch and went off to a big hit.

Murray Bennett, singing the same songs and telling the same stories, found the going easy with this audience. Even if Bennett won't get new stories, the least he can do is to get later published numbers in place of those he is using at present.

Andrews and Cotter closed the show and did well.

G. J. H.

JEFFERSON

(Last Half)

Anita Garvin has a posing act that is "different" and offers a series of the Kirschner pictures. She will be reviewed under New Acts.

Lou and Paul Murdock, two young lads, went through a routine of soft-shoe and eccentric work which, during the supper show on Thursday, was partly spoiled by the violinist, who played with the pianist during that show, and some rowdies sitting in the orchestra who started to throw coins and make themselves general nuisances. While there is much that is lacking in the act, they did not merit such a reception. Manager Hill effectively quieted the noise makers for the rest of the performance.

Roland Travers and Company followed with a magic offering that was in reality a farce, although Travers did not seem to realize it. In most cases his apparatus could be readily seen through by a child, and in a few, his apparatus didn't work properly and gave away the trick. The stunt in which he disappears from the box, leaving his assistant there to change clothes as he enters from the audience, is not very amazing and isn't worth the expense that the apparatus cost him.

Harris and Manion, with their "Showing Uncle the Sights" skit, just came, went through their routine and went off. Like the turns preceding (with the exception of the opening) they seemed to mean nothing to the bill.

Chick and Tiny Harvey furnished proof that an act can score a hit during a supper show. They had a third member in the act who worked as a "plant," and was really responsible for the act doing as well as it did.

It is years that the Schwarz Brothers have been doing their "Broken Mirror" sketch and it will be years yet before it will ever lose its punch as a comedy vehicle. Even though the audience was small, every one present couldn't help but shriek with laughter at the antics of the valet in his efforts to hide the fact that he had broken an expensive mirror.

"Who is He?" is another billing under which Murray Vogt and Company work. Their type of comedy seemed to be made to order for this audience, and they had no difficulty in scoring.

Chester Johnson and Company closed the show with a bicycle offering of merit.

G. J. H.

VAUDEVILLE

ALLEN AND WALTON

Theatre—Audubon.
Style—Comedy and singing.
Time—Seventeen minutes.
Setting—Special.

A very pretty girl behind a candy-counter, and a young fellow who flirts with her, is the way this act opened. At the girl's exit, the man did a vocal solo and put it over. The girl returned, as a kid and did one of the best characterizations we have seen along these lines. She looked very well both in figure and in the neat dressing of the part and sang a number very cleverly. Another solo by the man and then the girl, who changed back to the original candy-counter costume, sang a double harmony "follow" song similar to "Say Au Revoir But Not Good Bye."

The dance which followed was well done, having finish and agility. Seldom have we seen more grace than Miss Walton displayed with her hands. Allen looked neat in a Tuxedo and sang his numbers acceptably. The act is "Class" and of big time calibre. H. W. M.

TOWNSEND WILBUR & CO.

Theatre—Hamilton.
Style—Sketch.
Time—Thirteen minutes.
Setting—Three.

A weak offering, possessing neither sufficient comedy nor dramatic value to make it worth while. Difficulty was experienced in hearing the girl half way back in the house and the business of the old man, "double," in scratching his head and flicking away an imaginary insect repeated several times, was vulgar and disgusting.

Many old gags were worked in the dialogue and were not sufficiently camouflaged to present a semblance of newness.

The juvenile was breezy and played his part well and, no doubt, in another offering would make good. But the best that can be said of the present offering is that it is puerile and vapid, old style and faky, and the sooner it is laid to rest the better off both the audiences and the actors will be. H. M.

BALDWIN, BLAIR & CO.

Theatre—Proctor's 5th Ave.
Style—Comedy sketch.
Time—Eleven minutes.
Setting—Three.

A comedy sketch built on familiar farce lines and situations with an altered treatment which presented a new aspect to some time worn bits, went over well. It is doubtful, however, if the frightened-by-the-mouse, jumping-on-the-table business will get a laugh in the better houses, as it has been used ever since the days of Neil Burgess. The girl was good, the man fair and the old maid, so-so.

The basic idea is there, but rewriting would help a lot. This, together with the elimination of the bit already referred to and the bed business, also time honored, and a slight tendency toward effeminacy by the male member of the act, might with a little playing, get them from the medium class houses into the smaller big time. H. M.

THREE VICTORS

Theatre—Hamilton.
Style—Acrobatic.
Time—Four minutes.
Setting—Three.

Three well developed men, with style, grace, ease and showmanship, go through a routine of tricks mostly hand-to-hand. Some of the half twists had a semblance of originality and were deserving of the applause they received.

The boys looked well in pink costumes and got over fairly to a house less than half full. They do not stall, but the running time, even for an acrobatic opener, seems short and they might add a couple more tricks. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 19)

STAFFORD AND DE ROSS

Theatre—Harlem Opera House.
Style—Dancing.
Time—Twenty-one Minutes.
Setting—One and Three.

The male member of the team opens in One with a descriptive song. Then going to Three, he raises the cover on a large dish and reveals the "chicken" he sings about, which brings into view the girl of the act. It is a novel introduction.

The girl has looks, figure and ability, dances gracefully and is the piece de resistance of the act. The man is not bad as a dancer, but his singing is only fair, though had he some other number than the medley of popular song choruses, he might have fared better.

The pianist has one very bad fault, the continuous striking of the pedal with his foot, which could be distinctly heard all over the house. His solo got by, but its elimination would speed up the act, which now runs too long.

An immense lighted candle served as a background for the next change, an impression of James Whitcomb Riley's "An Old Sweetheart of Mine." The waltz which followed was graceful and the shimmy, while doing a toe dance, artistic. Attention to a few details, and a shorter running time, would improve this act considerably. H. W. M.

ANNA CHANDLER

Theatre—Royal.
Style—Singing.
Time—Eighteen minutes.
Setting—One.

Sidney Langfeld opens the act with a clever song entitled "I'm Only the Pianist," during the course of which he claims that he is good and that he never had a chance to show what he can do. He has to check the baggage, give the orchestra their cues, find the hotels, etc., and, although he is talented, Miss Chandler never lets him show off. He is then interrupted by Miss Chandler herself, who tells, in song, that she hasn't a bed of roses either. She has to pay the hotel bills and learn new songs and keep her voice in shape. It is very witty and a novelty in openings. "I Told You So" brought good returns and the "Laughing Song" was different from any other of its kind, having punch lines in addition to the laughing business.

"Every Country Has Its Share of Bold Bad Women" showed Miss Chandler to wonderful advantage. Her sense of rhythm and syncopation is perfect and as an artiste of A1 calibre she ran true to form in every way. H. W. M.

NATALIE AND FERRARI

Theatre—Proctor's 23d Street.
Style—Dancing.
Time—Five Minutes.
Setting—Three.

Considerably cut at the supper show, this new act does not possess the class of their former offering. One of the best dancing acts in the business previously, they have attempted a different style, which is rougher and less artistic.

The act was not smooth and needs playing. The impression of the way John Drew and Ethel Barrymore would dance is clever, but needs more working up and it will no doubt be one of the hits of the act.

Both capable performers, it seems a pity that they have not a better arranged vehicle. Possibly they will realize the many faults and work up a better sequence, which will develop into an act that is up to their former standard. H. W. M.

LIZZIE B. RAYMOND & CO.

Theatre—Proctor's 23d St.
Style—Comedy sketch.
Time—Twenty-eight minutes.
Setting—Kitchen-interior.

This act deals with a subject that is a reality in the home of many a returned soldier. The characters are an elderly Irish woman, her son, a returned soldier, and a member of the Mayor's Committee on jobs for returned soldiers.

Mike is, in his own opinion, a "hero," without whom the war never could have been won. His mother remarks to all his rantings about heroes, that he went over "because your number was called." Having been discharged only two weeks ago, Mike is not inclined to go to work, thinking that he is entitled to a vacation. However, his mother tells him that hero or no hero, its "no work, no food" for him! She also endeavors to get him a job through the Mayor's Committee, but he can't see it, as he has "something coming from Cincinnati."

The job finally arrives and Mike is all set to go, but his mother is not inclined to leave her home. Mike points out all the good things he will do for her, all of which satisfy her greatly, but she remarks, "who the h— wants to live in Cincinnati?"

The turn abounds with comedy, and Miss Raymond handles her part with the ease and abandon that comes only from long acquaintance with one's work.

The support is good, Mike handling his part rather well, despite the fact that he doesn't look like what he is supposed to be, a tough Irish kid. The girl does her little bit fairly. The act has undoubtedly been written for Miss Raymond and fits her like a glove. It should have no difficulty getting around, for it is bound to appeal to almost any kind of an audience, in as much as every one is in close touch with almost the same problem that Mrs. O'Flaherty has to contend with. S. K.

CARRIE LILLIE

Theatre—Proctor's 23rd St.
Style—Singing comedienne.
Time—Twelve minutes.
Setting—One.

Carrie Lillie has an act topically up to date. It deals with the problem uppermost in the minds of the average audience. "The High Cost of Living." She is using a repertoire of specially written numbers, beginning with "These Days, These Days," which she follows with "This Modern Alphabet of Mine."

In the first of these Miss Lillie tells of what used to be and what is now. In the second she tells what each letter stands for and what it used to mean and means now. Between the second and third numbers, the screen is lowered and a flash is shown from a recent news reel, showing her as she walked down Fifth Avenue in her High-Cost-of-Living-Gown, in which she next appears. Her last number is one called "All the Boys Follow Me when I Wear this Dress," for which she has a costume representing a wine bottle and carries a rod like a corkscrew. Two stage hands are employed in this number, following her around the stage as she sings.

Miss Lillie will find her act will amuse the majority of people who go to make up vaudeville audiences. There was one fault the reviewer noticed, when he saw the act, however, and that was the makeup on her eyes. S. K.

NORWORTH OPENING IN BOSTON

BOSTON, Mass., May 3.—Jack Norworth, who has been away from the vaudeville stage for a period of almost two years, opens at Keith's here to-day, in a new act.

MARCELLE FALLET

Theatre—Audubon.
Style—Violin.
Time—Twelve minutes.
Setting—Three.

Billed as "The French Refugee," Marcelle Fallet, of Saint Mauje, France, put over a "straight" violin series of solos to an emphatic and decided hit, the solid applause continuing even after the lights were flashed for La Petite Mignon, who followed.

This young lady of barely twenty, who won a gold medal at the Conservatory of Paris, has tone, facility of technic, admirable bowing, good phrasing and showed capable interpretation in the rendition of Massenet's "Thais." Following this she played Monti's "Czardas" in a manner reminding of Camilla Urso, notably in the Scherzo movement, playing the difficult passages evenly and not slurring any of the notes. The harmonies were sure and true, something that cannot be said of many of our best violinists.

After three bows, she encored with "Dear Old Pal Of Mine" playing it with muted violin and much feeling, skill and in a manner to make it stand out as a classic. She was acceptably accompanied by her mother Berthe, but used the orchestra alone, for the last number.

The billing is all wrong. Why hide your light under a bushel and why that theatrical bunk announcement by the doughboy in uniform in One, prior to the opening? This detracts from the value and class of the act absolutely, and is unnecessary. Marcelle can make good on her ability without it. She is a find and will, no doubt, be heard of in the future in recitals or on the concert platform, as she is without question, one of the very best violinists for a girl of her age on the stage today. H. M.

WHITTLE

Theatre—Keeney's.
Style—Ventriloquist.
Time—Fourteen minutes.
Setting—Full Special.

Before a set supposed to represent a police station and dressed as a traffic policeman, Whittle is offering a ventriloquial turn that should be a success on the better class small time. It will not do for the big time, because it does not move quickly enough. Whittle, however, is clever, and has good control of his voice and throat. He has three or four different pitches of voice, using a baby girl dummy, a tough kid and does a telephone conversation bit, as well as a mandolin imitation.

Whittle uses a lot of trick effects in doing his act, and concludes with a Roosevelt impersonation which is very good. For an encore, he does a bit which gives the effect of his playing the cornet and throwing his voice at the same time, which is good. He will find it easy pleasing audiences, and, were he only to speed up his act and inject about 100% more pep into it, he would do as well as any of the big timers. S. K.

TIME AND TILE

Theatre—Keeney's
Style—Bicycle Comedy Turn.
Time—Twelve minutes.
Setting—Four-special.

Time and Tile have a bicycle offering that should find the going easy, anywhere. The act has speed, some new stunts and is supplied with just enough comedy to get it by. One of the men does a red headed tramp comedy part and gets a lot of laughs out of his various falls, bumps, etc.

The other does the bicycle work and demonstrated his acrobatic ability as well. Of the six or seven bicycle stunts offered, five are common with bicycle turns. But the other two are real novelties. S. K.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LAURETTE TAYLOR RAZZING
RESULT OF MANY CAUSES

Disfavor Shown at Opening of "One Night in Rome" as Much
Against Cochran and Americans in General as Against
Her—Piece Scheduled to Re-open

LONDON, Eng., May 2.—The trouble at the opening of Laurette Taylor's "One Night in Rome," last week, was the result of a combination of circumstances, among which is the disfavor into which C. B. Cochran has fallen with the British public. The piece is scheduled to reopen Monday night, if nothing intervenes.

It will be remembered that last year Cochran had trouble with the stage unions that did not enhance his popularity. Recently, he has been writing a series of derogatory articles, wherein he has taken severe slams at the English actor, saying that his French and American cousins could learn in a week what it took him a year to accomplish.

Another factor which has served to lessen his popularity with the populace is the importation of foreign artists; for example, the Guitrys, etc., whom he has been importing with their entire companies, while many English actors are without work.

Cochran, it will also be recalled, was the man England depended upon for bringing the Dempsey-Carpentier match to London. But, instead, he publicly announced that France or America would be the proper place to hold the bout. Adding to this growing list of unpopular deeds is the not long passed "Afgar" incident, wherein Cochran openly attacked the morality and intelligence of Englishmen by telling them that they hadn't brains enough to tell what was lewd and licentious, that they were hypocrites and various other uncomplimentary things. In short, Cochran has been shocking the English public so long and to such degree that the incident was more a demonstration against him than against Miss Taylor, who, however, is also in disfavor with the public on account of the "bombing incident," as it is known, which occurred while she was playing London during the war in "Peg of My Heart." During one of the performances of the play German planes suddenly appeared over London. The cover signal was given, and Miss Taylor, when acquainted with what was going on, is said to have ran off stage into a cellar.

This incident, by the way, was the making of Doris Keene, who was at that time appearing here in "Romance." She pluckily refused to leave the stage, and forced the entire company and audience to remain quiet and seated while the play progressed. This won her the commendation of the entire country, for, the next morning, she was famous as "the plucky little American actress whom the Boches couldn't scare." This action of Miss Taylor's, however, has not been forgotten here, and also was counted in.

A third angle of the affair is the slighting, by international theatrical managers, of English artists while over here. William A. Brady, for instance, while here recently, gave a dinner to three American stars who have become the darlings of London—Edith Day in "Irene," London's latest musical comedy pet; Peggy O'Neill, in "Paddy," the "Next Best Thing," and Mary Nash, who scored a huge dramatic triumph. At this dinner he slighted the English performers, and several other managers have done likewise recently.

This and other similar instances has turned the public against what is termed "An American Invasion."

The total deduction from all this can only be that the booing and razzing of Miss Taylor was an organized attempt to show disfavor with her, her manager and the policy of those who have "invaded" the country.

The trouble did not start till after the commencement of the second act, when a hitch in the curtain afforded the gallery gangs, which had evidently been hired with the intent of carrying out what later transpired, their chance.

But the piece had to be stopped in the midst of the second act. From the looks of things, it seems that Miss Taylor is more the victim of a combination of unfavorable circumstances that unfortunately accumulated and vented their spleen on her at this particular moment, than that she really has incurred the displeasure of the public, which manifested approval of her play and her acting up to the moment the trouble began.

The discussion of American artists was started when J. L. Sacks stated that he put Miss Day into "Irene" because he did not know of any English girl he could trust with the part.

"English actresses," he said, "are dead lazy."

Then Charles B. Cochran, who brought Miss Nash to London, jumped into the arena with a letter to the newspapers, in which he said:

"I firmly believe that English girls with the right temperament and natural qualifications are to be found, but they do not get the right schooling. The British theatre is a hot-bed of snobbery. Our leading actors and actresses think more of a nod from a duchess or a tea party with Lady 'X' than proficiency in their art. It is 'bad form' to be emotional upon the British stage. There is more prudery in a West End theatre than in a young ladies' boarding school at Eastbourne."

The writer of an article in the *Daily Sketch* then came along and added fuel to the flame by writing:

"I imagine that in the near future, unless this American worship is bound in reasonable limits, it will be necessary for an English girl to learn the American language to stand a chance of an engagement in her own country."

"Surely this is carrying our gratitude to America for having won the war for us to ludicrous lengths."

"The present situation comes about partly through the importation by managers, British, American and cosmopolitan, of American plays; partly through the transatlantic genius for publicity."

"Edith Day, Peggy O'Neill, Mary Nash have been boomed to an unprecedented extent."

"I do not say they are not worth booming—the performance of each is quite delightful—but no English actress has ever received such literary assistance in this country, and certainly not in America."

"I would not venture to criticise any legitimate press 'stunt,' but in this case extravagant eulogies of American actresses have developed into depreciation of English ones."

The article concludes by asking if America has produced any star to approach the Terrys, the Vanbrughs and Marie Tempest. "We are too modest," it says. "We seem to rejoice in being trampled on. But as long as we put the American value on American theatrical people and productions we deserve all we get."

BELASCO STARS GOING OVER

LONDON, May 1.—It is reported that David Belasco has arranged to bring Leonore Ulric, Frances Starr and Ina Claire, as well as David Warfield, to England, where they will each be starred.

"BIRDS OF FEATHER" NOT LIKED

LONDON, Eng., May 1.—The public and the press are none too enthusiastic over "Birds of a Feather," a new comedy by H. V. Esmond, running here at the Globe. The main objection is the cynical unclean characters that Esmond has drawn.

The story is that of the daughter of a semi-Jewish-Christian family, who grows up inheriting the instincts of both her parents, in that she is shrewd and resourceful like her father and a disciple of free love, like her mother. She has had many love affairs, but has finally chosen the penniless secretary of her father as her husband and proposed to him.

Her father, however, objects and discharges his secretary, whereupon, the daughter, to get even, forges a thousand pound note with her father's name. Of course, scandal threatens, but the secretary, true hero that he is, wins some money on a horse, returns the thousand pounds and all ends happily, with a wedding.

In the cast are: Marie Lohr, H. V. Esmond, James Dale, Dorothy Holmes-Gore, R. J. Tozer, and Rachel de Solla.

BAKLANOFF & AMAZAR TOGETHER

PARIS, France, April 30.—Mlle. Alvira Amazar, the soprano, and George Baklanoff, the baritone, are reconciled and together again. The couple figured in a lot of sensational scandal in the United States when she preferred charges against him. When asked how they had been able to get out of America, she replied, "They just let us out."

Baklanoff is singing in Vienna and expects to return to the United States to sing in the Chicago Opera Company, and Mlle. Amazar will go with him, if they can gain admission to the country again. Mlle. Amazar is singing here with the Opera Comique.

DRESS STARTS A RIOT

PARIS, France, May 1.—A near riot broke out in the Comedie Francaise two nights ago, when Cecile Sorel, the comedienne, and the pacemaker of women's fashions, appeared in a \$10,000 silk gown and \$100,000 string of pearls. The performance was interrupted by society women who protested that her clothes were too extravagant. They have been in the habit of copying her fashions, but, recently, the government put restrictions upon certain imports which makes it hard for many of them to do so, and the protest was the result.

GUITRYS COMING TO LONDON

LONDON, Eng., May 1.—Charles B. Cochran and Viola Tree have arranged for the presentation here at the Aldwych of a series of plays by the elder Guityr couple, all being by their son, Sacha. These will include "L'illusioniste," "Pasteur," "Jean de la Fontaine," "La Prise de Berg-Op Zoom," and "Mon Pere Avait Raison."

BERNHARDT WRITING BOOK

PARIS, France, May 1.—Sarah Bernhardt is writing a book soon to be published in which the public will get an insight into the earlier romances and love affairs of "The Divine Sarah." Paris is awaiting the book with bated breath, as several startling revelations regarding famous personages are expected.

JULIETTE DIKA OPENS

LONDON, Eng., May 1.—Juliette Dika, American vaudeville actress, is scoring quite a hit here with her singing and dramatic recitations. Miss Dika opened at the Palladium recently and her song "You Should Worry What People Say" put her in right, immediately with audiences.

CATLETT ENTERING VAUDEVILLE

LONDON, Eng., May 1.—Walter Catlett, the American comedian, who scored a hit in "Baby Bunting," is doing a new vaudeville turn pending the beginning of rehearsals for his new show. Catlett opened at the Brighton Hippodrome.

PRESS NOTICE A "BLOOMER"

PARIS, May 1.—Some one here is responsible for a low trick on Maurice and Leonora Hughes.

One of the reliable dailies carried an item to the effect that the dance team were to bring their full orchestra over from the Piccadilly Hotel, London, to dance at Baron de Rothschild's.

The following day Baron Henri de Rothschild sent out a denial.

FRENCH EX-CLOWN DIVORCED

PARIS, May 1.—Footit, the French ex-clown, whose real name is Edward Haig, has been divorced by the French courts.

For the past few years Footit and his wife have been running a restaurant bar, and, in her suit, Mrs. Haig asked for a divorce with "custody of the bar." This has also been granted and the ex-clown is forbidden to set foot in the bar, on condition that his wife pay him forty francs a day.

INVITE MRS. PAT CAMPBELL

LONDON, May 1.—The Ministry of Education of the new Czechoslovak Republic has extended an invitation to Mrs. Patrick Campbell, the actress, to go to Prague and attend the national festival there in celebration of the recovered freedom of the Czech people.

While there she will appear as Ella Doolittle in "Pygmalion," reading her part in English, supported by a Bohemian-speaking company.

SHEEHAN MISSES DINNER

PARIS, France, May 1.—Winifred R. Sheehan, general manager of the Fox Film Company, was to have been the guest of honor at a dinner given by Sir Charles and Lady Valedar, but, owing to the Italian railroad strike, could not arrive, as he was on his way from Milan and was sidetracked.

Pearl White, who was in Paris, substituted for him.

BURTON AND THOMAS SPLITTING

LONDON, Eng., May 1.—Percy Burton will dissolve his partnership with Lowell Thomas when the latter finishes his "Allenby Travelogues." This is done so that he can carry on his new association with Richard Walton Tully of New York. He is to produce "Omar," "The Flame" and "The Masquerader."

GABY'S WILL APPROVED

PARIS, France, Apr. 30.—The will of Gaby Deslys has been filed and approved. According to its terms, her mother gets one-fourth of her entire estate, Harry Pilcer, her dancing partner, gets \$50,000 in a lump sum and an annuity of \$300.

SHEEHAN IS READY TO SAIL

PARIS, Apr. 29.—Winifred R. Sheehan is scheduled to sail for New York, Saturday, May 1. He reports that many of the nobility in Berlin who are dead broke, are anxious to get to California with the object of appearing in moving pictures.

EMPIRE, LEICESTER SQ., SOLD

LONDON, Eng., May 1.—The Empire theatre, in Leicester Square, has been sold to American hotel interests. The house adjoins the Queens Hotel. The purchasers are not known but the price paid was \$2,225,000.

MOSCOVITCH GOING TO U. S.

LONDON, April 29.—Maurice Moscovitch, it was learned here this week, will be seen on Broadway next September in "The Government Inspector," now having a successful run at the Duke of York's Theatre.

EDITH DAY TO REMAIN ABROAD

LONDON, May 1.—Arrangement has been made for Edith Day to remain in London after the run of "Irene" is completed. A new musical show is now being prepared for her by Philip Bartholomae.

BURLESQUE

STOCK GOING INTO BASTABLE, SYRACUSE

MAY START TROUBLE

Burlesque managers were much interested early this week in the news that the Bastable Theatre, Syracuse, which closed Saturday night as a Columbia Circuit house, will open next Monday with a stock company, despite the recent decision that no stock burlesque organizations would be run this season.

J. Herbert Mack, president of the Columbia Amusement Company, when seen Monday stated he did not know anything about stock going into the Bastable, but if it does, the owners of the house are liable to jeopardize their franchise.

The shows are to be produced by Matt Kolb, who has been producing the stock at the Empress, Milwaukee, for over two years.

The Bastable has been playing Columbia shows for three days a week, splitting with the Lumberj in Utica.

PECK HAS "UNCLE TOM" SHOW

George Peck and William V. Jennings, owners of the "Jazz Babies," on the American Burlesque Circuit, will have an "Uncle Tom's Cabin" show on the road next season.

Peck will produce the show, which will be a revival of Stetson's famous "Uncle Tom's Cabin." He is familiar with the show as he toured the country with it in 1884. He has been owner and part owner of the show at different times for nearly twenty-eight years, having played nearly every place of any importance in the country.

Peck and Jennings will have two or three companies playing the Eastern and Western territory, booked by K. and E.

GOES INTO "PEEK-A-BOO"

Nat Mortan, formerly with the "Million Dollar Dolls," and featured in Reisenweber's Revue the past few months, closed at that place last Saturday night. He will open at the Gayety, Boston, May 24, with the Jean Bedini's "Peek-A-Boo." He is under a three year contract with Bedini.

HUGHES TO MANAGE SHOW

Johnny Hughes has given in his two weeks' notice to Manager Chas. Bragg, of the "Midnight Maidens." Hughes will manage Wonderland, at Coney Island, this Summer, and was compelled to close early with the show in order to make arrangements for the opening of the resort.

"PEEK-A-BOO" TO PLAY EXTRA

Jean Bedini's "Peek-A-Boo" will play extra time in Boston and New York. It will go into the Gayety, Boston, for two weeks starting May 24 and then come to Hurtig and Seamon's for a run.

AL REEVES SHOW CLOSES

CHICAGO, May 1.—Al Reese Beauty Show closed its season at the Star and Garter Theatre, this city, to-day. It was to play Des Moines for three days, but Reeves succeeded in canceling the time.

HAS EYE OPERATION

PHILADELPHIA, Pa., Apr. 28.—Marie Delmar (Mrs. J. Theo. Murphy) is confined at the Penn Hospital, here, where she was successfully operated upon for eye trouble recently.

WAINWRIGHT LEAVES SHOW

Billy Wainwright closed, with Harry Hastings Big Show at the Orpheum, Paterson, a week ago last Saturday.

SIGN FOR "POWDER PUFF REVUE"

Jamie Coughlin, Jack Pearl, Martha Pryor and Ben Bard have been cast for Herk and Pearson's "Powder Puff Revue," on the Columbia Circuit next season. This show takes the place of the "Girls a la Carte."

KANSAS CITY HOUSE HAS FIRE

KANSAS CITY, Mo., May 2.—Fire partly destroyed the Century Theatre, an American Circuit house, in this city, this morning. The "Grown Up Babies" did not give a matinee, but opened at the night performance. The first set of scenery was damaged.

"ROUND THE TOWN" CLOSING

Strause and Franklyn's "Round the Town" will close this Saturday night at the Mt. Morris, New York. The Majestic, Wilkes-Barre, will close at the same time.

BURNS MANAGING PABST'S

Chas. Burns, of Kahn's Union Square Theatre, has been appointed manager of Pabst's Rathskeller. He starts next week and will be at his new place from eleven o'clock at night until closing hour. He still remains at Kahn's.

GOES WITH DIXON

Ralph Rogers and Elsie Donnelly, of the "Girls from the Follies," signed a contract last Friday before leaving New York with Henry Dixon for next season.

RUSH TO LOSE FRANCHISE

Ed Rush, who has "The Cracker Jacks" on the American Burlesque Circuit, has been notified that his franchise is to be cancelled at the termination of the current season.

"BEAUTY REVUE" DOES \$7,585

DETROIT, Mich., April 29.—The "Beauty Revue" broke all house records last week at the Cadillac Theatre, this city. They did \$7,585 on the week.

HASTINGS SIGNS SOUBRETTE

Harry Hastings has signed Mattie Quinn, a soubrette, for his Big Show on the Columbia Circuit for next season.

VERA HENNICI CLOSING

Vera Hennice will close at Kahn's Union Square Saturday night. Norma Bell will open there Monday.

QUITMAN TO MANAGE SHOW

Max Quitman, doing the advance work this season for the "Social Follies," will manage the show next season.

NAME NEXT SEASON SHOW

Irons and Clamage will call their show on the Columbia Circuit next season "Town Scandal." George Clark will be featured in it.

FOX, SHAFKIN, STEVENS GIVE GOOD SHOW

Leo Stevens staged a fast show at Minsky Brothers' National Winter Garden last week. He called the first part "Hello Everybody" and the burlesque "All In Fun." Frank Mackey was missing from the cast Tuesday afternoon, so Stevens jumped into his part himself.

Eddie (Bozo) Fox, Dave Shafkin and Stevens were the comedians and worked exceptionally well. They had the audience laughing most of the afternoon. Fox as a "bum," Stevens doing "Dutch" and Shafkin "Hebrew," made a fine combination.

James X. Francis has returned after several weeks' absence and did the "straight." He has taken a brace and is now dressing the part as it should be. Francis was a little careless in the past about his wardrobe, but he looked well in neat appearing clothes Tuesday. He is a good "straight" man.

Babe Wellington and Carrie Finnell, in the soubrette roles, put over their fast

RUSH TO LOSE FRANCHISE NEXT YEAR

SUCCESSOR NOT PICKED

The franchise under which Ed. Rush has been operating "The Crackerjacks" this season will not be in his hands next year, according to officials of the American Burlesque Circuit. Who will get it has not been decided as yet.

The reason for the change is that there has been considerable trouble with the show this season, it needing continuous fixing and never getting to a place where the American felt that it was right.

DUES ARE PAYABLE

Secretary Lou Lessor wants to call the attention of Burlesque Club members to the fact that their dues were payable last Saturday, May 1, and that those who have not paid by the expiration of thirty days will be dropped from the club.

The Board of Directors met last Sunday and announced that tickets would be on sale for the club's benefit next week. It will be held at the Columbia Theatre, Sunday, June 13, when an all-star bill and show will be given.

SIGNS FOR THREE YEARS

Eddie (Bozo) Fox, now featured at the Minsky Brothers National Winter Garden, has signed a three year contract with Chas. M. Baker to be featured with one of his shows. He goes with the "Sweet Sweetie Girls" on the American Circuit next season.

HAZEL LORRAINE OUT OF SHOW

Hazel Lorraine, of the Harry Hastings Big Show, is ill at her home in Brooklyn, where she was operated on this week. She was taken sick last week in Paterson when the show was playing that city.

BOB McDONALD RESIGNS

Bob McDonald, for years manager of the P. F. Shea houses in Bridgeport, Springfield, Providence and Worcester, resigned as manager of the Park, Bridgeport, on April 10.

WOMAN TREASURER RE-ENGAGED

Mrs. Pete Barlow has been re-engaged by Manager Kregg as treasurer of the Gayety, Brooklyn, for next season. Her daughter will again be the assistant treasurer.

DIXON CHANGING SHOW NAME

Henry Dixon will call his "Big Review," on the American Burlesque Circuit, the "Big Sensation," next season.

JACOBS AND GERMON HAVE GOOD SHOW IN "BURLESQUE REVIEW"

The "Burlesque Review," featuring Eddie Shubert and Billy Spellman at the Columbia this week, as an excellent and well balanced company. It is a book show, with the same book as was used last season and which held interest throughout. Shubert and Spellman, both new to us, had no trouble in holding up the comedy. They are both amusing and hard workers. Shubert is doing an eccentric Dutch. He uses a good make-up and has funny facial expressions. He has a fine comedy role and gets laughter galore.

Spellman is doing a "bum." He is an acrobatic fellow, does a number of "falls" and is a good dancer. He, too, understands the true sense of humor and gets it over. These boys do good team work. Harry Emmerson does a police officer well and takes care of the auctioneer part later in the show.

Irrving Gluck portrays the part of Aladdin in fine shape. He dresses well.

Hallie Mayne, an attractive looking prima donna with auburn hair, sang her numbers in blithesome fashion and with success. She has a pretty form, which she displayed on several occasions in very pretty tight-fitting gowns. She can wear tights also. Miss Mayne's work was liked on Monday.

An exceedingly cute little soubrette is Irene Meara, who is vivacious in all she does. This young lady stands out in her lines. She is full of magnetism and is well formed. She can put over a number very well. Her dresses are pretty.

Irene Leary has taken wonderful strides this season. She was doing "bits" last season, but is now a full fledged leading woman. She is the ingenue lead, is a pretty brunette type and has a pleasing personality. She is graceful in her work and reads lines carefully and successfully. Her costumes are very attractive and she renders her numbers well.

Miss Leary has filled out some since we saw her last, and it improves her appearance greatly. She will bear watching.

Ruth Spellman is doing "bits" and takes care of them very nicely.

A pretty duet was offered by Fluck and Miss Mayne and went over well.

A classy wedding number was given by Fluck and Miss Meara, with Miss Leary as the bride and in which the entire company took part. It was well received.

The "love" scene bit in one was amusing as done by Shubert, Spellman, Fluck and the Misses Mayne, Meara and Leary.

Al Tyler, in a tramp make-up, put over a singing and comedy talking act in one that was great. He is a funny chap and has both a fine singing and talking voice. His act was a success.

Miss Meara offered a singing specialty that pleased. During the encore, Spellman and Miss Spellman injected a hand balancing act that was sort of a novelty to the burlesque fans and they liked it. The entire specialty was a hit.

The "Aladdin Lamp" number by Gluck, Miss Mayne and the chorus, was well given. It was prettily staged and had fine electrical effects.

Murray, Senna and Lee, three neat looking young fellows, were a clean-up in a musical and singing act. They play string instruments and sing songs that were well suited to their act. They have good voices and can harmonize.

Fred Clark, manager of the show, staged the numbers and did well, getting away from the regular routine most of the time. The girls were prettily costumed and the light effects and scenery were pleasing to the eye.

The "Burlesque Review" is filled with healthy, vigorous fun, is a good entertainment and has lots of amusing situations, together with a fine cast.

Jacobs and Jermon have a dandy show. SID.

HARRY MANDELL IS A DAD

WORCESTER, Mass., April. 29.—Peggy Martin, in private life Mrs. Harry Mandell, gave birth to a baby girl at the Hahnemann Hospital, this city, recently. Harry Mandell is "straight" man of the "Girls From the Follies."

DON CLARK SIGNS

Don Clark, producer and light comedian of the "Jazz Babies," last week signed with Peck and Jennings for next season and will produce a new show for the firm.

DAN GARDNER IN HOSPITAL

Boston, Apr. 29.—Dan Gardner is in the Elm Hill Hospital, this city, after a general breakdown. He has been in the hospital, five weeks.

(Burlesque News Continued on Pages 25 and 31)

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About Raising Prices

The recent talk about Broadway shows charging a \$5.00 top next season, raises the thought of whether managers would be acting for the best interest of their business if they did so. At least two, Ziegfeld and Dillingham, have announced that they intend to make the experiment. As regards them, it is quite likely that they will get away with it, because as a matter of fact, they have been getting higher prices for tickets these last few years.

But, speaking generally, it seems to us that prices are quite high enough—too high in many instances. After all, the theatre is not a necessity. It is essentially a luxury that, up to now, has been attainable by a vast majority of the public. When prices are low large numbers of people patronize theatres. The best evidence of this is the large motion picture houses, where crowds are the rule rather than the exception, while, at the theatres housing legitimate attractions, only the most successful are patronized to any great extent. The price of tickets is certainly one of the governing factors in the question of patronage.

That Ziegfeld and Dillingham may be able to charge \$5 top at their respective shows proves nothing, because, after all, their productions have achieved a distinctiveness which generally puts them in a class by themselves. Then, too, in recent years they have produced so lavishly that it might be foolhardy for them to continue doing so and still charge a low price of admission. But even so, there must be a limit to their price raising.

As regards the same tendency on the part of other managers, it seems to us that it would be foolhardy to attempt it except on rare occasions such as New Year's Eve, etc.

The prices charged at legitimate theatres at present have reached their limit, we think. To attempt any further raise would about kill the prosperity the theatre has enjoyed during the last few years.

There are so many legitimate theatres and the amount of money invested in them by managers is so great, that they should think, not twice, but many times before inaugurating a higher scale of prices. For, the important thing in the legitimate theatre, as indeed, in any other place of amusement, is to encourage extensive patronage rather than discourage it by raising prices so that theatre-going would become an event to the average person, rather than the ordinary thing it has meant to most persons in the past.

Second Thoughts on First Nights

(Re-printed from the New York Times)

By ALEXANDER WOOLLCOTT

Even to this day in the American theatre you will come upon reminiscent traces of the old mountebank manners and philosophy, an inherited taint, perhaps, from the age when all play-actors were regarded as rogues and vagabonds and all theatrical enterprise had some kinship with the one conducted down the Mississippi by Mark Twain's Lost Dauphin and his partner, the Duke of Bilgewater. No one could have missed the resemblance who was present at the Knickerbocker Theatre Tuesday afternoon when the Actors' Fidelity League tried its somewhat shaky hand at a testimonial performance.

Out in the lobby was an imposing frame of photographs, with the list of names of those scheduled to appear—a frame placed and intended as a lure to the box office. Inside, after the afternoon was half spent, the news was broken to the frosty audience that the chief entertainers would not appear at all, that the first two named on the list—George M. Cohan and William Collier—would have no part in the proceedings. The third player named—Holbrook Blinn—was also an unfulfilled promise, but nothing was said about him. This was all the more curious, because, while Mr. Blinn's defection appears to have been foreseen in time to keep his name out of the nicely printed program, it was learned of too late to prevent its appearance on the placards outside and in the newspaper advertisements of the very day.

The point of view toward such defections was interestingly revealed in the only mildly apologetic curtain speech intrusted to Howard Kyle, who appears to be quite a pillar of the Fidelity. Having no "just-as-good" substitutes to offer, he was unable to ape the killing tactics employed on a similarly disgraceful occasion last Summer when a benefit was "tendered" to an old minstrel man at the Manhattan Opera House. Then the master of ceremonies was our old friend, Burr McIntosh, who, fairly oozing amiability and joy and rubbing his hands together quite in the manner of the Doc in an old medicine show, announced a lot of substitute entertainers. And he announced them with never a note of apology, but rather with a rosy glow of pride and enthusiasm. He heralded every one as a delightful surprise.

Mr. Kyle merely referred with regret to the fact that Mr. Cohan had been called to Chicago on business and that the shy and unresourceful Mr. Collier (who would simply be overcome at finding himself all alone on a lighted stage before a great, big, staring audience) did not care to venture without his partner. Mr. Kyle then hurried on to predict smugly that the next number would be found so wonderful that, all unaided, it would make handsome amends. But the next number was not so wonderful as all that. Not by a long shot.

Neither Mr. McIntosh at the Manhattan last Summer nor Mr. Kyle at the Knickerbocker last Tuesday followed the simple course which, you might think, a scrupulous business management would insist upon. Neither whispered a syllable about offering to refund the money paid in at the box office. Some day, on such an occasion, an energetic fellow out front will rise from his seat, demand full restitution and lead a stampede to the door. It is possible that such a move was avoided Tuesday only because a considerable part of the audience could hardly have demanded money back. Not a few of those present looked as though they had been acquired by the free use of free tickets, and a taxi issued with every pass, to steal a jest from a source that Zelda Sears, at least, will not fail to recognize.

As for Miss Sears, Mr. Ruben and the several reputable players who did appear, they had no business to do so under the circumstances. When they saw Tuesday's newspapers still carrying the advertisements which read blandly as follows:

"The following celebrated artists will appear: George M. Cohan, William Collier, Holbrook Blinn, Lester Lonergan, Jose Ruben, Howard Kyle, Blanche Bates, Ruth Chatterton, Fay Bainter, Gladys Hanson, Zelda Sears, and others," and when they knew, as they must have guessed from Sunday's dress rehearsal, that no such contract with the public would be carried out, they should, in all honor, have themselves refused to go on, thus forcing a public apology and restitution.

As for the actor who deserts on such occasions, what is to be said of him? In his own behalf he can (and usually does) explain that his name has been put in the bills without his consent, a practice common enough in the show shop. In such cases a player has no recourse save to injunction proceedings, or at least to an advance disavowal, sent to all the newspapers. In decency, he can do no less. But an actor who lends his name to such arrant humbug and then is any less faithful in his effort to get there than he would be if he were under contract, differs only in degree from the king and the duke who used to take in the gate receipts for "The King's Camelopard; or, The Royal Nonesuch," and then, at the hour set for the curtain's rise, float away down the Mississippi, laughing comfortably at the thought of the waiting jakes who had paid to see them. Of course, the missing three last Tuesday do not fall within this category. Every one must know they made frantic, even hysterical, efforts to appear. Every one must feel proudly confident that they made almost martyred efforts to do their part. That's the kind of little guys they are.

But that such goings on as marred this testimonial—the reference here, of course, is not to the unavoidable absences but to the subsequent calm continuance of the program without any insistence on refunding the money—should have been sponsored, or even tolerated for a moment, by the Actors' Fidelity League (formed during the strike, as it was, in shocked and righteous protest against the Equity's insensitiveness to contractual obligation is one of the great jokes of a not unamusing season. After all, the sight of any solemn individual planting himself in a public place and swatting himself fiercely is likely to be diverting. The Fidelity League has a self-inflicted black eye of which the discoloration will linger for many and many a day.

TWENTY-FIVE YEARS AGO

Chas. J. Ross was with "The Passing Show."

L. W. Washburn's Circus opened in Dayton, O.

Harry Gilfoil was the whistling bartender in "A Trip to Chinatown."

Kittie Gilmore was with "Grimes Cellar Door" Company.

Richard Mansfield assumed control of the Garrick Theatre, New York.

The "Black Patti" was at the Palace Theatre, London, England.

New plays: "Kenilworth"; "Princess Phosa"; "Who is Jones?"; "A Fatted Calf"; "The Old Lime Kiln."

Edward A. Stevens was manager for La Loie Fuller.

Mme. Flowers, Fred J. Piper, Belle Davis, Irving Jones, Mallory Brothers, and Tom Brown joined John W. Isham's Creole Opera Company.

PALAIS ROYAL TO CONTINUE

Editor, NEW YORK CLIPPER.

Dear Sir: I wish to rectify an article appearing on the front page of your publication of April 21, 1920, which states that "the entire Palais Royal Revue was to be taken to Montreal by Andre Sherri." This article has put me in a false light with the management of the Palais Royal.

The present Palais Royal Revue remains at the Palais Royal until the management of that house sees fit to end its season and the Revue that is going to Montreal is an entirely new and different Revue from the one appearing at the Palais Royal.

Will you please, in justice to me, rectify the statement, for, small as the matter may appear to the casual reader, it has caused me considerable annoyance.

Thanking you, I am,

Very truly yours,

ANDRE SHERRI.

Answers to Queries

Q. P.—Luke Schoolcraft died in Cincinnati.

D. H.—Mary Anderson is living in London.

C. L.—Frances Starr appeared in "Marie Odile."

L. W. S.—Mollie McIntyre starred in "Kitty McKay."

R. T.—"Indianola" was published by Jos. W. Stern.

B. T.—William Pruette, Jr., toured in "When Dreams Come True."

E. S.—Yes, Bert Hanlon formerly worked in full dress and a silk hat.

E. O. U.—Jennie Hill made her debut at Tony Pastor's in 1899.

"55"—No, Pitroff is not a Russian dancer, but an escape artist.

A. S.—George W. Sammis was manager of the "Dr. Bill" company.

D. F.—Harry Kernell died in the Bloomingdale Asylum for the Insane.

P. C.—"Rube" Goldberg has appeared in vaudeville, in a cartoon-sketching act.

L. H.—"So Long Letty" opened in Sydney at Her Majesty's Theatre on Dec. 27, 1915.

W. Q.—The Hathaway Players gave more than 240 performances in Brockton, Mass., during that season.

Y. L. P.—Josie Heather was once married to Max Ford, of the Four Fords. They were divorced in Baltimore in 1916.

W. Y.—Kathlene McDonald appeared in "The Pride of the Race" and later as Eleanor, in Strindberg's "Easter."

L. I.—"Little Almond Eyes" was presented at the Jefferson Theatre, Portland, Me., by local talent on Mar. 2 and 3, 1916.

I. T.—Frank and Milt Britton appeared at the Bushwick Theatre three times during the last two months, not twice.

W. I.—Both Lillian Russell and Fay Templeton appeared with Weber and Field's shows for a few years.

C. T.—Joseph Jefferson died in 1904. The last play in which he appeared was "Rip Van Winkle."

A. K.—The Yiddish rights to "Potash and Perlmutter" were bought from A. H. Woods by Sam Mann and Bernard Bernstein.

B. H. L.—Lillian Kingsbury presented the sketches "The Coward," and "The Greatest of These" on the Orpheum Circuit. Both were written by Ethel Clifton and Brenda Fowler.

P. A.—"Won't You Come and Play Wiz Me?" was the title of a song sung by Anna Held. This was in her appearance with Evans' and Hoey's revival of "A Parlor Match," presented at the Herald Square Theatre.

I. T.—Lou Tellegen appeared with the Garrick Players in the title role in "A King of Nowhere," presented for the first time at Harmanus Bleecker Hall, Albany, N. Y., on Feb. 11, 1916. It was written by J. and L. Du Rocher MacPherson.

E. F.—Mrs. Harriett Broadhurst was granted a divorce from Thomas W. Broadhurst, by Judge Kersten, in Chicago, on Feb. 2, 1918. Thomas Broadhurst is a brother of George Broadhurst, author and producer. They were married in 1881 and separated in 1913.

MELODY LANE

REMICK CO. TO SUE FOR "DARDANELLA"

Claims That Words to Hit Were Written by Composer Under Contract to Remick Co.

"Dardanella," already the subject of much litigation is due for another whirl in the courts of justice, according to a story circulated along Broadway this week.

Jerome H. Remick & Co., are the latest to figure in a possible legal battle over the big song and instrumental hit, so the story runs, and the big publishing firm has already taken the matter to their attorney with instructions if the evidence warrants to commence an immediate suit.

"Dardanella," one of the quickest and biggest hits on record was written by Johnny S. Black and Felix W. Bernard and placed for publication under a royalty arrangement with the music house of McCarthy & Fisher Inc. It was a big success with the orchestra almost from the day it was issued and it was published in the regular manner and a set of words supplied, so that the number although typically instrumental could also be used as a song.

The published copies bear the inscription "Dardanella" by Felix Bernard and Johnny S. Black. Song, words by Fred Fisher.

The Remick concern allege that although the song is published with Fred Fisher's name attached as the writer of the lyrics that he did not write them at all, but that they were composed by a songwriter under contract to the Remick house.

"Dardanella," has in its short career been the occasion for more legal publicity than any half dozen hits of the past decade. Bernard was the first to go to the courts in connection with the number. He, while playing in vaudeville in the south received a letter from Joe. Mittenenthal, manager of the McCarthy & Fisher Company, in which he alleges he was told that the number was not selling and that its prospects were poor. This letter he claims misled him into selling his interest in the number for \$100. When he returned to New York he found that the piece was a great hit and he thereupon entered suit.

Johnny S. Black, a few weeks after came forward with an announcement that he also had instructed attorneys to commence suit and alleges that Mittenenthal called upon him in Poughkeepsie and represented that the number was a failure and after considerable conversation prevailed upon him to dispose of his rights in the piece for \$1000. Black, when he returned to New York also, so he states discovered that the number was a big hit and that he called upon Fred Fisher in an endeavor to get some settlement and failing in this put his case in the hands of attorneys with instructions to commence suit.

Mittenenthal, formerly manager of the McCarthy & Fisher Company, is no longer with the concern. He severed his connections with the company some few weeks ago and he also has filed two law suits against the publishing house in which he asks for an accounting and alleges that the sum of \$4000, is due him for services rendered.

WRITE PLAY FOR CANTOR

James Montgomery, Joe McCarthy and Harry Tierney, the writers of "Irene," have been commissioned by F. Ziegfeld, Jr., to write a new musical comedy in which Eddie Cantor is to be featured. The production will be made early next season.

BEN BORNSTEIN IN CHICAGO

Ben Bornstein, of the Harry Von Tilzer Co., left this week for Chicago, where for the next two weeks he will make his headquarters in the new Von Tilzer offices in the Look End Building.

STASNY MEN FOR LONDON

Robert F. Winningham, manager of the Boston office of the A. J. Stasny Music Co., and Billy Mason, Chicago manager for the same company, will sail for London on May 22 to join the London staff of the Stasny house.

Mr. Stasny is enthusiastic over the reception his songs have been accorded in England and says that the retail stores are far surpassing the American ones in point of song sales. "Girl of Mine," one of the recent Stasny songs, is a big hit, and is being ordered in 5,000 lots by the Woolworth stores throughout England. A general order amounting to 100,000 copies of the number was placed by the buyer of the syndicate, he states.

According to a cable received last week by Mr. Stasny, one store in Brixton sold 800 copies of "Girl of Mine" on the previous Saturday night.

England appears to be a far better music market at present than America, Mr. Stasny stated, and if the business which has started out so big for him continues he plans to make a trip across early next season and greatly enlarge his English branch.

At present the Stasny company is shipping the published copies from this country, but printing arrangements in England are to be made shortly.

The matter of money exchange is not affecting the publisher, who states that he is simply making his deposits in English banks, and will carry them there until such time as the money market settles.

FELDMAN LOSES HIS BAGGAGE

Bert Feldman, the London music publisher, who is now in New York, is getting a taste of the high cost of men's suits and other articles of apparel, and when he returns home will be able to give his friends some first hand information when a comparison of prices are made.

The reason for this is that Bert in some unaccountable way lost his baggage when he arrived, and no trace of it has yet been found. His entire belongings, with the exception of a small hand folio in which he carried his letters of credit and a few important business papers disappeared and all efforts to trace it have availed nothing.

REMICK BUYS "LA VEEDA"

Jerome H. Remick & Co. have purchased from the Maurice Richmond Co. the publication rights of the song and instrumental number "La Veeda."

The number is called a "Castilian Fox-trot," and is by John Alden. The lyrics of the song arrangement are by Nat. Vincent. The number is to be immediately placed among the Remick numbers which are to be exploited for the coming season. The price paid for the number is said to have been a large one.

DAMAGE SUIT SETTLED

The lawsuit for \$25,000 filed by A. J. Stasny, the music publisher, against Gatti-Casazzi, the Metropolitan Opera Company director, has been settled out of court.

The action was for damages as the result of an automobile accident on Fifth avenue about a year ago when the opera manager's automobile smashed up the music publisher's car.

MUSIC MEN MEET

A general meeting of the members of the Music Publishers' Protective Association was held on Tuesday night at the Hotel Astor. A large amount of routine business was taken up and disposed of during the evening.

A HIT IN SEELEY ACT

Arnold Johnson and Bryon Gay's novelty song "O" is a big hit in the new act of Blossom Seely.

PUBLISHERS PLANNING A CREDIT BUREAU

Members of Protective Association Considering Formation of Branch to Better Business Conditions

Members of the Music Publishers' Protective Association are considering the formation of credit bureau whereby a free interchange of credit information may be had and a general betterment of business conditions affected thereby.

Credits in the music publishing world have long been a subject of discussion among publishers for in some unaccountable manner bills for sheet music are not looked upon by members of the retail trade in the same light as other obligations. This statement may seem peculiar but any publisher will verify it, for bills to dealers running six, eight and nine months are by no means uncommon. This condition is not improving and publishers are looking about for some means by which it may be remedied. The credit bureau was suggested by one of the music men and the subject will be taken up at a meeting to be held in the near future. The plan of the bureau if it goes through will be to establish a credit rating for the entire industry with all bills based upon a thirty day limit. By the interchange of information it is believed that within a short time every dealer throughout the country would find his credit limited to the thirty day period which would be of inestimable value to the publisher and would in the end work as much good to the dealer as well.

The bureau if formed will doubtless be operated as a branch of the protective association along lines similar to those of the registry bureau.

\$20,000 BID FOR MANUSCRIPT

Music publishers have in the past paid enormous sums for popular successes, but all records were broken last week when one of the big music houses offered \$20,000 for the publication rights of the manuscript of a new number called "Sweet September" by Jimmie Monaco and Edgar Leslie.

The song, as yet unprinted, has been issued in orchestral form and some two hundred copies of the arrangement distributed to leaders around New York's theatrical district. The orchestras have enthusiastically taken to the number, and have been featuring it for a week or two and the reports as to its reception have been so enthusiastic that publishers immediately started out in quest of the publication rights.

The \$20,000 bid was not accepted, and Monaco and Leslie are considering publishing and distributing it themselves.

DAVIS BUYS OUT BRIEGEL

Joseph M. Davis has purchased the interest of George F. Briegel in the Triangle Music Publishing Co., and is now the sole owner of the business.

"Love Star," "A Picture of Mother" and "Look for Me in Tennessee" are the leading songs in the Triangle catalogue.

THE ARCADIA CO. STARTS

The Arcadia Music Publishing Co. has opened offices at No. 6614 Nineteenth avenue, Brooklyn, and has released for its first publication a song by Jerome Brockman entitled "The Girl I Lost."

JOLSON WRITING SONGS

Al. Jolson, Alex Sullivan and Lynn Cowan have just completed a song entitled "Always Leave Them Crying When You Say Good-Bye."

NEW MILLS SONG SCORES

Sophie Tucker is making a success in "Tick Tack Toe" with "Sweet Papa, Mama's Getting Mad," published by Jack Mills.

FELDMAN HERE TO TESTIFY

Bert Feldman, the London music publisher, came to this country last week for the express purpose of testifying in the suit for an accounting brought against Chappell and Company by Alice Smythe Burton Jay, who claims she is the original composer of the song, "It's a Long, Long Way to Tipperary." Feldman's presence here, at this time, was explained in the Supreme Court last week by Louis Vorhaus, of House, Grossman and Vorhaus, who made a motion to have the case placed at the head of the Special Term trial calendar for this week. Justice Bijur granted the motion, and the case will probably be tried at once.

In an affidavit in support of the motion, Vorhaus, of counsel to the defendant, sets forth that last year the case was referred to J. Campbell Thompson to sit as referee and report his findings to the court. A number of hearings before the referee took place, but when the testimony was almost concluded he died. This resulted in the case being returned to the Supreme Court for trial.

At the hearings before the referee, according to the affidavit of Vorhaus, the plaintiff testified she composed the melody of the tune used in the song in 1908. A year later she revised her composition, calling it "The Booster Chorus," and it was rendered at a church benefit. Her composition contained no words, nor did she attempt to have words set to her tune, according to the affidavit.

She then claims that, in the fall of 1909, she became acquainted with a Bert Feldman, who was a clerk in a music publishing house in Portland, Ore., or Seattle, Wash., and that she again met him at the Alaska-Yukon Exposition in Seattle. At the time, she says, she had in her possession a copy of the manuscript of her song. In his affidavit, Vorhaus states that, in her testimony, she made no direct charge that "defendant stole it from her," but it was inferred by implication. In addition, the affidavit recites, she identified the Bert Feldman she knew as being one of a group of three in a photograph that appeared in a London paper. The other two were Jack Judge and Harry Williams, accredited authors of the song. She said all of them were persons she knew.

To refute this testimony, Bert Feldman has come to this country and brought with him two other witnesses who were present in London, it is stated, at the time when Feldman signed contracts with Judge and Williams for the publication rights of the "Tipperary" song.

The affidavit also sets forth that, at the trial, Feldman will claim that not only did he never meet the Jay woman, as she claims, but he never traveled further West in this country than Chicago, and that, in 1908-9, he did not attend the Alaska-Yukon Exposition, but remained in London attending to his business there. Feldman will further testify that he never worked in a music house in this country.

Early this year the case was reached for trial in the Supreme Court, but it did not proceed because the plaintiff made an application for leave to issue a commission to take the testimony of a witness in Portland, Ore.

Feldman originally published the song in London, where during the war it became a great hit. Chappell & Co. secured the rights for America, where it duplicated the great success it had scored abroad.

The suit is directed against the Chappell concern, which has engaged Irving J. Dittenhoefer as counsel in the case in addition to Louis J. Vorhaus.

The plaintiff's attorneys are the Madames Lilly and Radtke, who have engaged George Gordon Battle as trial lawyer.

IRENE LIPKIN WITH FISHER

Irene Lipkin, formerly with the Jos. W. Stern & Co. house, is now with Fred Fisher.

Lorraine Nelson leaves next week for her farm in Texas.

The Thomas Sax-o-tette opened on the Poli Time last Monday.

George Nash sailed for London on the "Kroonland" last week.

Billy Kent is replacing Harry Kelly in the cast of "Oui Madame."

Herbert Ward has been engaged as art director for "Scandals of 1920."

S. Rachman returned from Europe last week on the steamer *St. Paul*.

Mira Niraska, the dancer, has joined the cast of "What's In A Name."

Ben Lyon is playing the Henry Duffy role in "The Wonderful Thing."

Sylvia S. Burman is now located in the office of Allen Spencer Tenney.

Edward P. Temple is staging the new Shubert show, "Page Mr. Cupid."

Letty Yorke has been engaged to complete the cast of "High and Dry."

Billy Hall is now with the Luttinger Stock Company in Berlin, N. H.

Eddie (Hayden) O'Conner left New York on Monday for a stay in the west.

Frances Kelly has been engaged under a long term contract for Shanleys.

Ina Haywood has been signed by Wilner and Romberg for a new show.

Frank Mansfield, the tenor, was operated on for appendicitis last week.

Arthur Row is to play the role of The March Hare in "Alice in Wonderland."

Fay Marbe has been engaged for the cast of "Ladies' Night" by A. H. Woods.

Seilig and Lee have been booked at the Rialto De Dance for the summer season.

Helen Groody, sister of Louise, has been added to the cast of "The Night Boat."

Jane Grey has been engaged for one of the leading roles in "Scrambled Wives."

Edgar Selden, the play broker, lost his mother, Mrs. Adrienne Selden, last week.

Albert Reed has been engaged by the Shuberts for a role in "Not So Long Ago."

Shep Camp has been engaged for "Page Mr. Cupid" a new Shubert musical show.

Sam Fallow had to postpone his sailing from May 1 to the 6th. He goes to London.

Alma Bolwin has been engaged to play the leading role in support of Lou Telle-gen.

Pearl Laing, formerly of "The Cracker-jacks," in burlesque, is playing clubs in Boston.

Horace Becett has been engaged by A. H. Woods for a role in "Yesterday's Price."

Pasquale Amato, the Metropolitan baritone, sailed for France on the "Lorraine" last week.

George Whiting and Sadie Burt will be seen in a new act by Gus Edwards and Jack Lait.

Merrit and Newsome cancelled the Gar-rick at Wilmington last week on account of illness.

Johannes Joseffson claims that the Otogawa Troupe has infringed upon his whole act.

Jane Wheatley has been engaged for the cast of "Oh Henry" to be seen at the Fulton soon.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 12)

Marquette Elliott will take the place of Katherine Dickey for the Summer run of "Folly-Town."

Ben Levine, theatre owner of Camden and Trenton, is to marry Zelda Basch, a non-professional.

Jack Tripp, theatrical manager, was married last week to Josephine Sundback, of Nome, Alaska.

Maxie Trumbull, in private life Mrs. Joseph W. Spears, is recovering from a serious operation.

Wallace Feehan has succeeded Barney Goodman as manager of the Frolic Theatre, San Francisco.

Eugene O'Neill has written a new play called "Gold," which will be produced by John D. Williams.

Lucille LaVerne, of "Aphrodite," has been granted a divorce from her husband, William Wade Scott.

Sam Forrest has written a play called "Word of Honor" which will be produced by George M. Cohan.

Ralph Coleman, of "Four Jacks and a Queen," and formerly with Dorothy Wahl, was married recently.

M. Thor, who recently retired from the show business, is coming to New York next week for a visit.

The McKinnon Twins will close their season shortly and go to Illinois for a for a Summer vacation.

Shirley Braithwaite, scenic artist, is being sued for divorce by Daisy Braithwaite, a concert singer.

Joe Weber has engaged Mabel McCane to play the principal part in "The Little Blue Devil," next season.

Ed. Smith has severed connections with Abe Feinberg's office and is now associated with Mark Levy.

Henry Miller has recovered from his recent indisposition and returned to his role in the "Famous Mrs. Fair."

Llewella Lloyd, the cornetist, has been booked at the Beaux Arts Cafe, Atlantic City, opening last Monday.

Gilbert Douglas has been engaged for the cast of "Wild Cherry." Ruth Shepley is to play the leading role.

Alice Brady, who went out of "Forever After" in Chicago last week, has fully recovered and resumed her role.

Reed Hamilton, formerly leading man for Patricia Colinge, is now connected with the Chamberlin Brown office.

Holden and Herron were unable to appear at the Hamilton last week and their place was taken by Josephine Davis.

Elsie Ferguson will close in "Sacred and Profane Love" at the Morosco theatre this week and take a trip to Japan.

Bertha Lane, formerly of Jean Bedini's "Mischief Makers," has retired from the stage and is in the millinery business.

John Phillip Sousa and his daughter, Priscilla, are making a horseback journey to Richmond by way of Washington.

Zaza and Adele, the vaudeville dance team, have been engaged for a revenue in Atlantic City, and will leave this week.

John Barrymore, with his trainer, William Muldoon, attended a performance of Barnum and Bailey's Circus last week.

Helen Freeman left the cast of "Beyond the Horizon" last Saturday night. She had been playing the role of Ruth Atkiss.

Rae Siegel who has been ill for a couple of weeks with a nervous breakdown is back at her desk in the N. V. A. looking fit.

Virginia Wells, of the Sothern and Marlowe company, and Howard Lindsay, stage director for May Irwin, were married last week.

William H. Seymore, general stage director for the Charles Frohman interests, is seriously ill at his home in Garden City, L. I.

Jack Walsh, juvenile, last seen with Milton Wallace and Company, is now connected with the Chamberlin Brown office.

Henry Duffy has been engaged to head the cast of the new Woods play, "A Question of Time," by Emily Ann Wellman.

Dorothy Uttley, of the cast of "What's in a Name," was married last week to Alvan C. Hadley, on the stage of the Lyric.

Lumaden Hare is to play the leading male role in "Poker Ranch," the new Willard Mack play, with Clara Joel starred.

Jack Norworth, Walter Woolfe and James Barton were in the bill of the Sunday night concert at the Century last Sunday.

Ulderico Marcello is now musical director of the Rivoli Theatre, Oakland, California, having succeeded Dr. Carlos De Mandel.

Miss Gray, an English woman who is the wife of Capt. Joseph Lehman, of the U. S. Army, has been added to the cast of "Florodora."

Glenn Anders, who has been playing the lead opposite Georgia O'Ramey in "Oui Madame," has left the cast to appear in motion pictures.

John McCormack and Mrs. McCormack have adopted their three-year-old nephew, Kevin Foley, who will be known as Kevin Foley McCormack.

J. V. Mulvihill will open a stock company at Elitch's Gardens, Denver, May 17. It will be the first stock company in Denver for four years.

Julia and Josie Rooney, with Walter Clinton, will do a new act, Julia and Clinton leaving the Howard Revue to frame the turn with Josie.

Matylie Lippard and Jack Dillon have been booked over the big time opening May 10 at the Maryland, Baltimore. Phil Taylor booked the act.

Mickey Curran, who will be in charge of the Sam Fallow office while the latter is in England, is going to Chicago to bring back some western acts.

Everett Butterfield has been signed as alternate leading man with Earle Fox in the Shubert-Garrick Theatre, Washington, which will present stock.

Irene Shirley played the part of Corinthia in "Adam and Eva" all week, as Maria Namara, who plays the part, fell and sprained her ankle.

Frank Morse, dramatic editor and critic for the *Washington Post*, has severed his connections with that paper and will enter the banking business.

Arnold Daly returned to this country last week after spending a year in Paris, where he produced several pictures, with himself in the leading roles.

Billy B. Van, leading comedian for the past two years in "The Rainbow Girl" is now with John Murray Anderson's musical revue, "What's In A Name."

Percival Knight, Harrison Brockbank, and Kathleen Brenon, all members of "Apple Blossoms" will sail for Europe on May 22 aboard the *Mauretania*.

Gilbert Douglas, last seen in New York in "The Boomerang" and more recently in films, has been signed for one of the leading roles in "Wild Cherry."

Morey Senna and Lee, and Pasquale and Golden, have been booked for fifteen weeks apiece, over the Moss Empire's time, of England, opening on June 7th.

Alexandra Carlisle, signed to appear in "The Respect For Riches," will be delegate from Massachusetts at the Republican National Convention, Chicago.

Cleo Gasgoine, of the Royal Gasgoines, and with the Julian Eltinge show, married David Bassett, saxophonist with the company, at Hong Kong, recently.

Sylvia Nora and The Reckless Duo have been booked for a tour of the Loew time, beginning May 17, at the American Theatre. Abe Feinberg was the agent.

Mlle. Valdeo, late of the Chicago Opera Company, has returned to New York after filling an engagement in Montreal and will shortly produce a new act.

Charles E. Bray left last week for San Francisco, where he will establish his office as General Manager of the western Orpheum and Junior Orpheum houses.

Effie Smith, formerly a member of the chorus in "As You Were," has been promoted to a principal role, playing the part formerly taken by Violet Strainer.

Jackson and Betty Murray have received judgment against Emil DeRacat for two weeks' salary due them when the act "Handicap" closed without two weeks' notice.

Eddie (Thanks) Kelly was struck by an automobile last week and had to be taken to Bellevue Hospital for treatment. He sustained severe lacerations and bruises.

Vaughn Glaser, stock-producer and actor, has become associated with Thurston Hall, who opened last week in Cleveland, at the Prospect theatre, for a fifteen weeks' run.

Laura Burt, a member of the "Ben-Hur" company, together with her husband, Henry Stanford, a member of the Sothern and Marlowe troupe, will sail for England on May 29.

Sallie Hunt, a chorus girl in "The Beauty Shop," was last week awarded an interlocutory decree of divorce from Edwin Green, an actor, who already had a wife and four children, it is said.

Duncan McDougal is to give a series of Sunday matinees and night performances at the Fulton Theatre prior to his departure for Australia. McDougal was formerly manager of McDougal's Barn.

James Donovan and Marie Lee, Howard Washburne and wife, Lew Austin and family, Howard and Ross, Mr. and Mrs. Coulter, George Rosener and Company, Harry Barrett, Mr. and Mrs. C. Robles and Lew Keefer have engaged cottages for the Summer with Dan Sherman.

Herman Timberg and Hattie Darling, Clark and Verdi, Luba Meroff and company, Cortez and Peggy, Grace and Berks, Western and Doro, Ford and Truly, Howard and Craddock, Mignon, Mary Haines and company, J. T. Murray and Al Shayne played the Central Sunday night.

TRIANGLE "FAMILY" OF SONG HITS

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A "BLUE" LOVE SONG BY AL. BERNARD AND RUDY WIEDOEFT, "AMERICA'S LEADING PHONOGRAPH ARTISTS."
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EVER WRITTEN. WORDS BY JOS. M. DAVIS AND BARTLEY COSTELLO
MUSIC BY J. RUSSEL ROBINSON

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KITTY GORDON

Theatre—Riverside.
Style—Songs and dances.
Time—Twenty-four minutes.
Setting—Special.

Miss Gordon and a supporting company which includes the Magley dancing act and a pianist has a new act which needs considerable revision before it can qualify as a headline attraction.

At the opening performance, Miss Gordon was obliged to work during the greater part of the act in street attire owing to the non-arrival of her baggage. This naturally detracted somewhat from the act which, however, is badly in need of new material.

Miss Gordon made her appearance with a little dog in her arms and after a bit of dialogue with her pianist in which she joked about the poor business done by her own show which recently closed she sang her first number, a song called "Why I Have No Jazz Band," a well written lyric which tells of her idea of a jazz organization which would include such artists as Paderewski, Victor Herbert and George Cohan as the drummer.

At its finish the Magleys did their phonograph bit with the shimmy dance shown at this house a few weeks ago.

Miss Gordon made her re-appearance and after some more dialogue with the pianist, who answered to the name of Clarence although he declared that he was a bass singer, she sang the ballad "Rose of Virginia" in good voice and in much better singing style than she usually employs.

Miss Gordon's gown was of the short French variety ten or more inches from the floor and the pianist remarked upon the scarcity of material used in its construction. "For a bass singer, you display entirely too great an amount of knowledge as to a woman's clothes," remarked Miss Gordon, and for some unaccountable reason this sally was greeted with gales of laughter.

The Magleys returned to dance and at the finish Miss Gordon, who had found one of her missing gowns, sang a published number with a boy soprano in a box who sang a chorus and then joined her in the encore.

A brightening up of the dialogue, the addition of one or more new songs would help the act greatly. W. V.

COURTNEY AND IRWIN

Theatre—Proctor's 23d Street.
Style—Sketch.
Time—Seventeen minutes.
Setting—Special, in Three.

This is a western sketch with much technical theatrical talk and theatrical allusions that can only be understood by professionals. Nothing new either in theme or treatment was noticeable and the playing was just fair. The girl changed to a riding habit of light-blue material with pearl buttons, which was badly soiled on the left shoulder. Just what use such a costume would be for riding is rather hard to imagine.

The talk was inconsequential and the singing of the double number very poor. The girl has absolutely no voice and should confine her efforts to talking.

This act may get by in the smaller houses, but is pretty weak and could stand re-writing and a different finale.

H. W. M.

HOWARD NICHOLS

Theatre—Proctor's 125th St.
Style—Hoops.
Time—Eight minutes.
Setting—Two.

Howard Nichols, in a natty tennis costume, did a routine of hoop-juggling and throwing that was full of life and presented in a showmanlike manner. By way of diversion, he juggled sofa-pillows and manipulated a Diabolo, making it loop-the-loop through a special set piece and catching it again as it came through. His juggling of seven hoops was a clever piece of work, and the dance, while juggling to "Blame It on the Blues" skillful.

Russian steps and juggling at the same time sent Nichols off to a solid hand in the number one spot. It is a neat act well presented.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

EVELYN NESBIT AND CO

Theatre—Palace.
Style—Song revue.
Time—Twenty-four minutes.
Setting—In "one" and "two."

Before the act proper, an announcement was made that Sammy Weston's trunk was lost and he would have to appear in street clothes. This had a tendency to take the punch out of the opening, but the real reason for the act not getting a good start was the fact that the material employed by Miss Nesbit and Weston contained little or no humor. Some of the "gags" would run Joe Miller to cover.

However, it must be stated that Miss Nesbit has improved 100 per cent in stage deportment and her singing voice has taken on a pleasing quality.

The act opens with Miss Nesbit offering a number in which she introduces Weston. He is a clever performer and a great aid to her.

They then do a double number that was well delivered and Weston finished with a corking dance. Miss Nesbit then appeared again attired as a school girl and, with Weston, went through a routine of "Gags" that let the act down. With the right material, which they both can handle, this portion of the act would stand up with the other business.

A piano solo by Eddie Moran received a big hand.

A "Crystal Gaze" number by Miss Nesbit wherein she portrays several characters, concluding with "The Mother" and with Weston playing the male role, received a big hand. A spider and fly number, with a whirlwind dance finish, closed the act.

The act, at present, is in need of revision in the opening portion, but the splendid reading of lines in the "Crystal" number afforded Miss Nesbit much opportunity to display her dramatic ability and made up for some of its faults. J. D.

POULTER AND TALBOT

Theatre—Proctor's 125th St.
Style—Sketch.
Time—Sixteen minutes.
Setting—Three.

Outside of the opening of the act, with its attendant untechnical soliloquies, which drags for a couple of minutes, Poulter and Talbot have a good comedy sketch that is well played and, with a little fixing up, would do for the better houses.

One of the noticeable defects was the rapidity with which the telephone numbers were gotten. Whether this was intended for comedy or not, was not clear. If it was, more could be made of it.

The basic idea of "He Tried to Be Nice" is not new, but the treatment places this effort in the category of sketches out of the ordinary.

A man, who realizes that he has not been treating his wife as well as he should, on her birthday 'phones to a florist, a candy merchant and a silk stocking emporium and orders something from all of them to be sent up immediately. Upon the arrival of the things the wife misinterprets the motives, and thinks the stockings were intended for another woman, because they are so large.

In the box of candy is a card which says, "Do not forget the girls who have faithfully served you all year," signed Maude, Lillian, Mazie, etc. The card is put into all packages around Christmas time, but the wife cannot see the point, and scolds her husband, until later, when she notices an article in the paper. She then realizes her mistake and asks for her husband's forgiveness, which is refused, the husband making an exit in his stocking feet with his shoes in his hand.

The wife then remarks, "You can't go out without your shoes on," and the husband replies:

"Why not, I often came in without them on."

REED AND CLIFTON

Theatre—Proctor's 125th St.
Style—Comedy, singing and dancing.
Time—Fourteen minutes.
Setting—One.

The man opens single with a published number and is interrupted by the girl, who springs several gags. They then go into some nifty "wise" talk that is good for laughs. The "how long do you wear a shirt?" is an old one, and could go out. They should also change the style of "feeding" as the repetition of the question belongs to a very old school and is never used in these days of rapidity. Furthermore, it is unnecessary. The cat and kittens joke has been used by every minstrel show since the days of Luke Schoolcraft.

A graceful double dance was followed by an original novelty that is worthy of especial commendation. It was a sort of military effort to show, in dance, just how the various army orders would be carried out. This was unique, and the finale, showing how the doughboy would look coming back from a hike, a scream. Solid applause greeted this effort.

The girl in white tights and a varicolored dress of rainbow hues, looked very pretty and did some toe dancing that showed class and ability. A comedy recitation was then given by the man, and the girl, in a green and white comedy-costume and with a hobble skirt, did a song and eccentric dance.

For a finish, the girl, in a beautiful and flashy costume, starts a shimmy, and her partner, rapidly crossing the stage, grabs her by the neck with one arm and carries her off. This is rough, but done with such rapidity that the manner of it does not grate and makes it a novelty in a finish which will get laughs and a hand.

The audience was vociferous in its demands for bows, but the team very wisely refrained from doing an encore.

The act seems a trifle long and there is a lack of double work. The man and girl are on too much alone, and it looks like two singles put together, with a double opening and closing. If they would eliminate the mentioned old-time gags, cut down the running time and put in a couple of double numbers, they would pass on the big time, as they are both capable and, even at present, have an act that could hold any position on the small big time. H. W. M.

GRANT AND WALLACE

Theatre—Proctor's 125th St.
Style—Acrobatic.
Time—Seven minutes.
Setting—One and two.

Grant and Wallace have one of those camouflaged acrobatic acts that open in one with something totally different, and then go into the real specialty. The fault of these acts is that the opening is generally so foreign to their style that it is poorly done.

This act was no exception to the rule. The saxophone playing was not good, the tones being so weak and shaky that they occasioned a number of laughs in the balcony.

In two, some clever tumbling, including forwards and twists, was much better. The concluding trick was well worked up, and brought a hand. One of the boys hangs from two loops, suspended from a trapeze, his partner doing a half turn from the stage up to a foot-to-foot catch. It was the showmanship in presenting this feat that counted.

Both men looked well in Tuxedos and, with a few changes and another opening, or the same one improved, could get by nicely in the smaller houses. At present, though, the act is not big-time calibre. H. W. M.

CLAIMS MIND-READING CODE

Billy Hart, according to a complaint filed at the N. Y. A., states that he originated the version of the burlesque code for mind-reading now in use by Burill and Burill and that he can prove his claim.

FOUR GARDINERS

Theatre—Proctor's 125th St.
Style—Singing.
Time—Thirteen minutes.
Setting—One.

Four girls of different sizes and ages, in costumes of blue satin embroidered with roses, but fashioned along the overall style, or lack of style, attempt some harmony singing that was very much off key, due, among other reasons, to the singing of the soprano, which was sharp. This passed by without notice from the audience through respect for their sex, but it is doubtful whether four men could have ever got any further than the opening. The second number brought no response, the house remaining indifferent.

The contralto solo was sung in fairly good voice, but the phrasing was very amateurish, although it should be noted that very little support was given by the orchestra, which played very badly. This number received a perfunctory hand. A soprano solo followed, and the girls, in a change of costume, then came back for an ensemble of a much used and abused operatic quartette which left much to be desired, even for vaudeville. The audience applauded at the finish. Whether they didn't know, or thought it ought to be good, or were glad it was over, or sorry for the girls, was not patent. But, one thing is certain, before the act ever reaches any time at all, it needs a lot of changing and rehearsing, though it is doubtful if the four voices will ever blend well. H. W. M.

JULIAN ROSE

Theatre—Hamilton.
Style—Monologue.
Time—Thirteen minutes.
Setting—One.

Quite a number of years ago when Julian was working for Snellenburgs, one of his compatriots told him he should be on the stage. Starting with Steve Miac's Burlesque, he told a number of stories that were funny in their day and sang some fair parodies.

Shortly after this, "Levin'sky's Wedding," a set monologue, became Rose's vaudeville offering and, in twenty-five years, he has not changed a comma. In his present act, he still uses the opening, and follows with some automobile talk which, interspersed with some expressions in Yiddish, which cannot be understood by those in the audience, manages to get a few laughs. His conceited style and manner of working do not help him to ingratiate himself and, in this respect, he resembles the late Henry Lee, his half brother.

A whole new monologue, and a few parodies, instead of that dead finish, might help some, but, at present, the act is just ordinary and received exceptionally few hands when reviewed. H. M.

HARRY & BURTON LESTER

Theatre—Proctor's 125th St.
Style—Singing and dancing.
Time—Ten minutes.
Setting—Two and one.

The boys open with a Chinese number which one of the members of the team announces as original.

With whiskers and comedy hats, they have some comedy dialogue and sing an original number entitled "No One Will Ever Take Her Away." This was good for laughs and a hand. Going to one, they do "I'm Going Back to Italy" very well, finishing with a patter chorus that forced them to take an encore.

Here was the surprise of the act for, with top hats and white gloves, they put over an eccentric acrobatic dance that exceeded in class and ability anything in the act, and is of big time calibre. This sent them over strong, they sharing applause honors with Reed and Clifton, who followed.

The piano and lamp could be eliminated, as the piano was used only for a minute. This act, with playing, would do nicely for a spot in the better houses and, with a little smoothing up, could play the big time. H. W. M.

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Riverside—Maud Earle & Co.—Venita Gould—Jack Le Vier—Georgia Campbell Co.—Chas. McGood Co.—Julius Tannen—Mrs. Gene Hughes Co.—Colonial—Geo. Kelly & Co.—Enos Fraser—Holmes & Beatty—Belle Baker—Bailey & Cowan—“Putting It Over”—Jas. C. Morton & Co.—Alhambra—Conlin & Glass—Sally, Wain & Murray—Wm. Garton & Co.—Celestial Trio—Trixie Friganz—Val. & N. Stanton—Darras Bros.—Royal—Kharum—Eddie Borden—Bert Errol—4 Readings—Over Sea Revue.

BROOKLYN, N. Y.

Bushwick—Lady Sen Mel—Rae Samuels—Samoyea—Wood & Wyde—Clifford & Wills—Guran & Marguerite.
Orpheum—Santos & Hayes—Vinnie Daley—Grey & Ond Rose—Mr. & Mrs. Wilde—Jane & Kath. Lee—Billy Glason.

BALTIMORE

Maryland—Joe Cook—D. Shoemaker Co.—McCormick & Wallace—Jos. Anstot—George Price Co.—M. Lippard & Co.

BOSTON

Keith's—Royal Gascones—Spiders Web—Geo. MacFarlane—Harry Hines—Anatol Friedland—Mason & Forrest—Morris & Campbell.

BUFFALO

Shea's—Holmes & Levere—Charles Wilson—McMahon & Chappelle—The Fynes—Mary & Marie McFar—John, Baker & John—Wm. Seabury & Co.

CINCINNATI

Keith's—Vernon Stiles—Bussell & Parker—Lydell & Macy—Marie Cahill—Aronty Bros.—Gibson & Connell—Adelaide Belle Co.—Adler & Dunbar.

CLEVELAND

Hippodrome—Ramsdell & Deyo—Nolan & Nolan—Bert Baker & Co.—Jason & Haig—Mosconi Family—Ruth Budd—Ciccolini—Kranz & LaSalle—H. & A. Seymour.

DETROIT

Temple—Francis Kennedy—Herbert Clifton—Selbini & Grovini—Kane, Morey & Moore—McLellan & Carson—Morse & Frey—Ragged Edge—Otto & Sheridan.

DAYTON

Lyric—Lord & Fuller—Burns & Foran—Fall of Eve—Libby & Sparrow—Dainty Marie—Leon Errol.

ERIE

Colonial—Patricola—Roy Hurray & Co.—Tabar & Green—Juvenile Follies—Sullivan & Scott—Morgan & Klotter.

GRAND RAPIDS

Empress—Lillian Shaw—Lexey & O'Connor—Deira—Amoros Sisters—Frank Conroy & Co.

HAMILTON

Lyric—Wilson Bros.—Rigolotto Bros.—Beatrice Morgan—Athos & Reed—Melette & Leedum—Claudia Coleman—Albert Donnelly.

INDIANAPOLIS

Keith's—Crawford & Broderick—Hubert Dyer & Co.—Harry Delf—Kartell—Stone & Kallas—Stuart & Keeley—Aleen Bronson Co.—Eva Taylor Co.

LOWELL

Keith's—Dorothy Brenner—Masters & Kraft—In the Dark—Anger & Packer—Casting Campbell—The Gerald—Sylvia Loyal & Co.

MONTREAL

Princess—Dancing McDonalds—Fred Berrens—Harriet Remple—Donovan & Lee—Stella Mayhew.

PORTLAND

Keith's—Raymond & Schram—Hallen & Hunter—J. Small & S. Margot & Francois—Karl Karrey—C. & F. Usher.

PHILADELPHIA

Keith's—Mullen & Frances—Creole Fash. Plate—Helen Keller—Look, Mlle. Rialta—Bartram & Saxton—Fall of Eve—Anna Chandler—Harry Holman Co.—Hazel Moran—The Brittons.

PITTSBURGH

Davis—J. & E. Mitchell—Swor Bros.—Bronson & Baldwin—Mlle. Trentini—Alexandria—Warren & Mabel—The Braminos—Whitfield & Ireland.

ROCHESTER

Temple—Tozart—Dillon & Parker—Nonette—Bankoff & Co.—Robbins—Rex Comedy Circus—Marshall Montgomery—Howard & Sadler.

SYRACUSE

Crescent—Ellmore & Williams—Two Jasters—Maleta Bonconi—The Brians—Eddie Foyer.

TOLEDO

Keith's—Vassar Girls—Dickinson & Deagon—Grubers Animals—Reno—DuFor Bros.

TORONTO

Shea's—Countess Verona—Olden & Johnson—Not Yet Marie—Duffy & Caldwell—Loven, Sis. & Neary—Whitling & Burt—Padrini's Baboons.

WILMINGTON

Garrick—McGee & Anita—Will Morris—Young & Wheeler—Miller & Bradford—Daisy Nellis.

WASHINGTON

Keith's—Rome & Cullen—Maria Lo & Co.—Leon Varvara—Dugan & Raymond.

YOUNGSTOWN

Sig. Friscoe—Melnette Duo—Rose Coghlan & Co.—BeKef Dancers—Morton & Glass—Irene & Bobby Smith—Sylvester Family.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Valeska Suratt Co.—The Spirit of Mardi Gras—Ruth Royce—Sam Hearn—Jack Kennedy Co.—Leo, Zarrell Co.—Old Time Darkies—Barben & Grohs.

Palace—Rooney & Bent Revue—Geo. A. Moore—Leona LaMar—J. & J. Connelly—Davis & Pelle—Grace Nelson—Pee Ho Gray.

State Lake—Harry Fox & Co.—Geo. Yeoman & Co.—Loretta McDermott—Murphy & White—Dippy Diers Co.—Marino & Maley—Every Sailor—Lucille & Cockie—The Silverlakes.

DULUTH

Orpheum—Alexander Carr Co.—Ryan & Orlob—Merlin—Josie Heather Co.—Dancing Kennedys—Lane & Moran.

DENVER

Orpheum—Berk & Sawn—Bostock's Rld. Sch.—John B. Hymer & Geo.—Ashley & Dietrich—Ben K. Benny—LaMont Trio.

DES MOINES

Orpheum—Kiss Me—For Pity's Sake—Nan Gray—Ed. Morton—Lucas & Ines—J. & B. Morgan.

CALGARY AND VICTORIA

Orpheum—Bothwell Browne & Co.—Dainty

VAUDEVILLE BILLS

For Next Week

Marie—Carl McCallough—Fox & Ingraham—Anderson & Burt—Yates & Reed—Texas & Walker.

KANSAS CITY

Orpheum—Dresser & Gardner—Elsa Ryan Co.—Harry Rose—Mower & Avery—Hughes Music. Duo—Lightners Sis. & Alex.

LOS ANGELES

Orpheum—Wilbur Mack & Co.—Mary Marble & Co.—Peters & LaBouff—Brent Hayes—Samsted & Marion—Ford & Cunningham—Montgomery & Allen.

LINCOLN

Orpheum—Wm. Rock & Girls—Choy Ling Hee Trpe.—Mahoney & Auburn—Alexander Kids—Phil. Baker—O'Donnell & Blaire—Basil Lynn & Co.

MILWAUKEE, WIS.

Majestic—Bernard Granville—Chas. Grapewin Co.—Swift & Kelly—Ward & Van—El Rey Sisters—Miniature Revue—Shaw & Campbell—Kennedy & Nelson.

Palace—Wellington Cross Co.—Leipzig—McCormack & Irving—Cameron & Kennedy—3 Johns—Burkhart & Roberts—Belle & Wood.

MINNEAPOLIS

Orpheum—Chic Sale—Little Cottage—Nora Norline—Spencer & Williams—Paul Conchas Jr. Co.—Eary & Eary.

OMAHA

Orpheum—Emma Carus Co.—Sarah Padden Co.—Evey & O'Neill—Byrnes & Gehan—Novelty Clintons—Billy Shaw's Rev.

OAKLAND

Orpheum—Ye Song Shop—Homer Miles Co.—Ryan & Lee—Polly Os & Chick—Helene Davis—3 Stewart Sisters.

PORTLAND

Orpheum—Sylvester Schaffer Co.—Florence Tempest Co.—Claire Forbes—Herbert & Dare—DeMarest & Doll—Milt. Collins—Diaz' Monks.

SAN FRANCISCO

Orpheum—Flashes—Myers & Moon Co.—William Cutty—Newhoff & Phelps—Rinaldo Bros.—Wallace Clark & Co.—Frank DeVoe & Co.—“Vie” Quinn & Co.

SACRAMENTO AND FRESNO
Orpheum—Mme. Olga Petrova—Ethel Clifton Co.—Gene Greene—Cooper & Ricardo—Anthon & Rogers—Hart & Diamond—Frank Wilson.

SALT LAKE CITY

Orpheum—Rita Mario Orch.—“And Son”—4 Marx Bros. Co.—Mirano Bros.—Sandy Shaw—Chas. Howard & Co.

ST. LOUIS

Orpheum—Henry Santry & Band—4 Mortons—Gordon's Circus—Fay Courtney—Mang & Snyder—Loney Haskell—Oakes & DeLour.

Rialto—Master Gabriel Co.—Rainbow Cocktail—Edith Clifford—Harry Cooper—Bobbie Gordone—Aerial Eddys.

SEATTLE

Orpheum—Cressey & Dayne—Blossom Seeley & Co.—Will M. Cressey—Duval & Symonds—Orville Stamm—DeWitt Young & Sis.—Jennie Middleton.

ST. PAUL

Orpheum—Jos. E. Howard Rev.—Fixing the Furnace—Morgan & Gates—Marconi & Fitzgibbon—Lazier Worth Co.—Bert Fitzgibbon.

VANCOUVER

Orpheum—Mason & Keeler Co.—Henri Scott—Ned Norworth Co.—Beth Berl Co.—2 Rosellas—Rudloff—Stewart & Mercer.

WINNIPEG

Orpheum—Last Night—Nellie Nichols—A Touch in Time—Rose & Moon—Bert Hanlon.

LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Ching Foo—Gilbert Sisters—Babcock (First Half)—Jimmy Lyons—Lee Art Sextette—Jessie Reed—Geo. Randall & Co.—Greenley & Drayton. (Last Half)—Louie & Mitchell—Redmond & Wells—Howard & Craddock—Luba Meroff & Co.—Gallerini Sisters—Harry First & Co.

Victoria (First Half)—3 Victors—Dobbs, Clark & Dare—Jean Sothorn—Adrian—Artcraft Revue. (Last Half)—Sansome & Delilah—Francis & Fox—Christholm & Breen—Gibson & Pollack—Gypsy Songsters.

Lincoln Sq. (First Half)—Mons. Herbert—Harper & Blanks—Baldwin Blair & Co.—Gibson & Pollack—Royal Uena Japs. (Last Half)—Tyler & Sinclair—Al B. White—Jean Sothorn—Dale & Burch—Lucy Gillette & Co.

Greely Sq. (First Half)—Francis & Fox—Dorothy Herman—4 Jacks & a Queen—Bison City 4—Aerial Macks. (Last Half)—Ching Foo—Lillian Ruby—Dobbs, Clark & Dare—Into the Light—Adrian—Romas Troupe.

Delancey St. (First Half)—Lillian Ruby—Verga & Marvin—Fashions a la Carte—Tony & George Co. (Last Half)—Ching Foo—Lillian Ruby—Dobbs, Clark & Dare—Into the Light—Adrian—Romas Troupe.

National (First Half)—Thomas & Frederick Sisters—Henderson & Halliday—Chisholm & Breen—L. Wolfe Gilbert & Co.—Lucy Gillette. (Last Half)—Musical Christmas—Gilbert Sisters—McConnell & Simpson—Greely & Drayton—3 Victors.

Orpheum (First Half)—Redmond & Wells—Al B. White—McConnell & Simpson—Gallerini Sisters—Romas Troupe. (Last Half)—Thomas & Frederick Sisters—Stanley & Lee—Willie Smith—Fashions a la Carte—Tilyou & Rogers—Aerial Macks.

Boulevard (First Half)—Follis & Leroy—Meyers, Burns & O'Brien—Into the Light—Luckey & Harris—Kuma 4. (Last Half)—Caplane & Wells—Dorothy Herman—Gen. Randall & Co.—Otto Bros.—Artcraft Revue.

Ave. B (First Half)—Shirley Sisters & Bernie—4 Ushers—Casting Ramsfys. (Last Half)—Zelaya—Telephone Tangle—Bernard & Ferris—Sutter & Dell.

BROOKLYN

Metropolitan (First Half)—Tilyou & Rogers—Luba Meroff & Co.—Dale & Burch—Gypsy Songsters. (Last Half)—2 Cartoons—Harper & Blanks—Arthur Havel & Co.—Morey, Senna & Lee—L'Art Sextette.

DeKalb (First Half)—Musical Christmas—Mabel & Johnny Dove—Harry First & Co.—Morey, Senna & Lee—Jack Alfred Trio. (Last Half)—Follis &

Leroy—Verga & Marvin—Baldwin Blair & Co.—L. Wolfe Gilbert—Royal Uena Japs.

Palace (First Half)—Hall & Guida—Dora Hinton—Telephone Tangle—Bernard & Norris—Sutter & Dell. (Last Half)—Jessie Reed—Mr. & Mrs. N. Phillips—Bison City 4—Jack Alfred 3.

Fulton (First Half)—Caplane & Wells—Willie Smith—Arthur Havel & Co.—Otto Bros.—Jonis's Hawaiians. (Last Half)—Mabel & Johnny Dove—Shaw & Bernard—Kuma 4.

Warwick (First Half)—Gafney & Stanley—Arthur J. Finn & Co.—Weber, Beck & Fraser. (Last Half)—Leroy & Mabel Hart—4 Ushers—Tony & George Co.

BOSTON

(First Half)—George Chyo—McConnell & West—Eddie Heron & Co.—Dorothy Wahl—Cabaret De Luxe. (Last Half)—LaPetite Jennie & Co.—Johnson & Parsons—Eugene Emmett—3 Nitos.

(First Half)—LaPetite Jennie & Co.—Johnson & Parsons—Eugene Emmett—3 Nitos. (Last Half)—George Chyo—McConnell & West—Eddie Heron & Co.—Dorothy Wahl—Cabaret De Luxe.

FALL RIVER

(First Half)—Cook, Mortimer & Harvey—Moonney & Chapman—Dens Cooper & Co.—Burke & Drukin—Purple Lady Minstrels. (Last Half)—Beth Stone & Co.—Edmunds & Rogers—Nine O'Clock Revue—Davis & Rich.

MONTREAL, CANADA

Sherman & Rose—Marva Rehn—Hazel Harrington & Co.—Cardo & Noll—Brown's Musical Revue.

NEW ROCHELLE

(First Half)—Tyler & St. Clair—Hughie Clark—Leroy & Billy Harte. (Last Half)—Gafney & Stanley—Weber, Beck & Fraser.

PROVIDENCE

(First Half)—4 Cliffords—Southe & Tobin—Sweet Sweeties—Bobby Henshaw—Heras & Preston. (Last Half)—Purcella Girls—Octavo—Milton Pollack & Co.—Demarest & Collette—Better Bros.

SPRINGFIELD

(First Half)—Purcella Girls—Octavo—Milton Pollack & Co.—Demarest & Collette—Better Bros. (Last Half)—4 Cliffords—South & Tobin—Sweet Sweeties—Bobby Henshaw—Heras & Preston.

TORONTO, CANADA

Wilfred Du Bols—Seymour & Jeanette—Allen, Clifford & Barry—Ethel Mae Hall & Co.—Harry Antrim—Fred La Reine & Co.

F. F. PROCTOR WEEK OF MAY 3
NEW YORK CITY
5th Ave. (First Half)—Dunham & Malley—Lillians Dogs—Reed & Clifton—Horace Goldini Co.—Olive Massey Co.—Primrose Four. (Last Half)—Race & Edge—Wm. Ebb Co.—Claire Howard—Potpourri—Follow On—Topics of the Day.

23rd St. (First Half)—Jack McAniff—Electrical Revue—McGreedy & Doyle—Dunovan & Lee—Prevost & Goulet. (Last Half)—Kimberly & Page—Poyle & Patsy—Pauline Eukert—Belle-claire Bros.—Topics of the Day.

Harlem Opera House (First Half)—Heir for a Night—Freddie Kelly—Clara Howard—Potpourri—Fox & Mayp—Follow On. (Last Half)—Manon & Co.—Dunbar's Tennessee 10—Sidney & Co.—Alvan & Kenny—Dunham & O'Malley—Topics of the Day.

105th St. (First Half)—Tuck & Claire—Stanley & Lawrence—Reckless Eve. (Last Half)—Burt Earl Co.—Frank King—Horace Goldini—Jolly Wilde Co.—Topics of the Day.

Mt. Vernon (First Half)—Viney Daley. (Last Half)—Reckless Eve—Topics of the Day.

58th St. (First Half)—Harry Langdon Co.—Princess Nai Tai—Eddie & B. Conrad—Blighy Girls—Manning & Hall—Jim & Betty Morgan—Zola Duo. (Last Half)—A. Seymour Brown—Nana & Co.—Cecil & Bernice—Marguerite Ford—Canfield & Rose—Prevost & Goulet—Topics of the Day.

Yonkers (First Half)—A. Seymour Brown—Nana Co.—Cecil & Bernice—Clark & Verdie—Sinclair & Gray. (Last Half)—Harry Langdon Co.—8 Vassar Girls—Betty Bond—Jim & B. Morgan—Topics of the Day.

61st St.—Rubeville—Eldora & Beckman—Wilton Sis.—Stanley & Burns—B. & Lottie Wheeler—Valeria Bergere Co.—Topics of the Day.

BROOKLYN, N. Y.

Greenpoint (First Half)—Alfred & Kenny—Elizabeth Murray—William Ebbe. (Last Half)—Miss Benita—Jack & K. Demaco—Leonard & Willard—Topics of the Day.

Prospect (First Half)—Kimberly & Page—Belleclaire & Bros.—Gallagher & Martin. (Last Half)—Broescoe & Ranb—Mr. & Mrs. James Barry—Topics of the Day.

Halsey (First Half)—Dancing Solly—Gypsy Meredith—Howard Sloat Co.—Cook & Brennan—W. S. Harvey Co. (Last Half)—The Hanson Duo—Betty Dunn Co.—Hans Robert Co.—Bernard & Ferris—Gillette Monkeys.

Hendersons (First Half)—Fred & Albert—Rialto & Co.—Coley & Jaxon. (Last Half)—Quakertown To B'way—Cook & Vernon—Lozor & Dale—3 Weber Girls.

ALBANY

(First Half)—Spanish Goldinis—McFarland & Palace—McCormack & Wallace—Permaine & Shelly—Little Cinderella. (Last Half)—Wyoming Trio—Sully & Thornton—Sophie Kasimir Co.—Meanest Man in the World—George MacFarland Co.—Reynolds Dunagan & Co.—Topics of the Day.

AUBURN

(First Half)—Lorenz & Wood—B. Bentley & Co.—Tom Moore & Girls—Eleanor Pierce & Co. (Last Half)—Marlard & Marlin—Howard & Rose—Fimley & Hill—Ted Doner & Co.

ALLENSTOWN

(First Half)—Billy & Edith Adams—Frank Burns—Jack Trainer Co.—Peck & McIntyre—Pett Troupe. (Last Half)—Herbert Trio—Fox & English—Harvey & Cryle—Burk & Touhey—Dottie Claire & Maids—Topics of the Day.

ALTOONA

(First Half)—3 Garden Girls—Jack Joyce—Middleton & Spielmeier—Mullen & Case. (Last

Half)—Nick Huffort—Quixey Four—Dixon Bowers & Dixon—Topics of the Day.

BINGHAMTON

(First Half)—Harry Bussey—Tracy Palmer & Troupe—James 'Fat Thompson—Winifred Gilrairie. (Last Half)—Clinton Sisters—Parker Trio—Heim & Lockwood—Buckridge & Casey.

CAMDEN

(First Half)—Mildred Harris Co.—Whitney & Wilson—Princess Valetich—4 Lloyds. (Last Half)—Shelvy Bros. & Girls—Joe Armstrong—Princess Valetich—Murray & Voelk—Jean Leighton Revue.

CHESTER

(First Half)—Mae Foster & Co.—Sampson & Douglas—Clifford Wayne Trio—Gardner & Hartman—Mammy's Birthday. (Last Half)—Warden Bros.—Scott & Aubrey—What Love Will Do—Sidney Towners—7 Bracks.

CANTON

Re Koma—Winter Garden 4—Phina & Pix—Jean Chase & Co.—Alexandria—Lottie Mayor & Co.

ELMIRA

(First Half)—Clinton Sisters—Parker Trio—Heim & Lockwood—Eva Fay. (Last Half)—Billy Smythe—Mathew—Rose Clare—Eva Fay.

ELIZABETH

(First Half)—Betty Dunn & Co.—Carl Rosane & Co.—Bernard & Ferris—Hans Robert & Co.—Joe Cook—Wm. Bruck & Co. (Last Half)—Gypsy Meredith Co.—Arthur Terry—Viney Daley & Co.—Klinter & Reaney—Roscoe Ails Co.—Topics of the Day.

EASTON

(First Half)—Herbert Trio—Fox & English—Harvey & Caryle—Burk & Touhey—Dottie Clair & Maids. (Last Half)—B. & E. Adams—Frank Brown—Peck & McIntyre—Pettie Troupe—Topics of the Day.

GREENFIELD

Spiders Web—Hally & Noble—Sheldon & Baldwin—Reiss & Edwards—9 Mischief Makers.

GLENS FALLS

(First Half)—Charles Martin—Marlard & Marlin—Decorators—Copes & Hutton—Charles Henry Pets. (Last Half)—Esther Trio—Dixie Four—Bobbie Bentley & Co.—Billy Schoen—Claire & Atwood—Topics of the Day.

GLOVERSVILLE

(First Half)—Grant & Wallace—Robert Henry Hodge Co.—Rosa Wyse Trio—Dalton & Craig—Rose Clare—New Teacher. (Last Half)—3 Kundles—Lapner & Emery—Tracy Palmer & Tracy—James Thompson Co.—Eleanor Pierce & Co.

HAZELTON

(First Half)—Barbette—Pert & S. Kelton—Slager & James—Lehr, Edmundson & Mahr. (Last Half)—Maursey & Hart—Mabel Be Careful.

HARRISBURG

(First Half)—Larmer & Carberry—Nick Hufford—Quixey Four—Dixon Bowers & Dixon (Last Half)—3 Garden Girls—Courtney & Barrett—Middleton & Spielmeier—Diamond & Brennan—Topics of the Day.

ITHACA

(First Half)—Esther Trio—Pit Boy—Billy Smythe & Co.—Lapner & Emery—Buckridge Casey. (Last Half)—Binn & Burt—Byron & Price—John O'Malley—Winifred Gilrairie Co.

JERSEY CITY

(First Half)—Leonard & Willard—Pearl Andrews Co.—Hayataka Bros.—Santry & Norton—Jolly Wild Co. (Last

THE COMEDY SENSATION OF THE SEASON

FRANK WILCOX & CO.

IN "SSH-H!!!"

BY

VINCENT LAWRENCE

AT

B. F. KEITH'S PALACE THEATRE THIS WEEK

DIR. FLOYD STOKER

RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

"HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

VANDERSLOOT MUSIC PUB. CO.

NEW YORK

CHICAGO

WILLIAMSPORT, PA.

TORONTO

MELBOURNE

HEARING STARTS WRANGLE

The hearing, last Thursday afternoon, before Magistrate Schwab in the West Side Court, of the criminal charges brought by Paul Benedek against Joseph Schacht, erstwhile treasurer of the Chateau Thierry Corporation, developed into a wrangle which was carried to the street following the adjournment of court shortly after five o'clock.

Schacht claimed that Benedek or his attorney, former Magistrate Groehl, or some of their witnesses, of whom there were almost a score in court, were responsible for the disappearance of a stock book, which he had brought along to introduce as evidence. He missed the book shortly after the afternoon's testimony was concluded.

It was pointed out by Schacht, who is an attorney himself, that Judge Groehl was the last one known to have had the book in his possession, the imputation being that the defendant's counsel had knowledge of its disappearance. Reprisals and counter reprisals were threatened until the air in the court room grew hot from the wordy onslaught the situation stirred up.

Finally, all the parties concerned left the courtroom, but continued to carry on their wrangling on the street below. Later, it was discovered that Eugene Lecombe, an officer of the Chateau Thierry Corporation, who had appeared in court to testify against Schacht, had inadvertently placed the book in his leather portfolio and did not know it reposed there until he returned to his office, where it was stated that he immediately returned it to Schacht.

The hearings will be continued this afternoon before Magistrate Schwab, sitting in the Harlem Police Court.

A. & H. START CANDY BUSINESS

SAN FRANCISCO, May 3.—Ackerman and Harris are going into the candy business. They have purchased the interests of the Angelus Candy Company, and will erect a four-story reinforced factory at a cost of about \$100,000, at the corner of Fifth and Shipley streets.

Charles Brown and I. Prager are interested in the venture. They have already leased the large store now occupied by the California Cafe on Powell street, near Ellis, for a retail establishment, which will be converted into a palace candy shop. Harris also states that this company will build a similar plant in Los Angeles.

WROTE MESSAGE WITH LIP ROUGE

CHICAGO, May 1.—"Have no pencil. Tell mother I am at ease, 201 E. 14th Street, Wilmington, Del." This message, written on the mirror of her dressing table with a stick of lip rouge, greeted the eyes of the police when they forced an entrance into the room of Marie Williams, a cabaret singer and one time vaudeville performer, who took her life by inhaling gas early today. The girl, who was recently divorced, had been engaged as a singer at the Green Mill Gardens here. Thursday night was theatrical night at the cabaret. During the evening, she left the place and went home. Late this afternoon, a passerby noticed a slight odor of gas when passing the girl's home at 4878 Magnolia Avenue. He notified the police. When the latter had forced the door, they found six burners on the gas stove wide open. The girl had been dead several hours.

TAX "BOBBY" MATTHEWS GIFT

The amount of \$16,508.38, deposited in eleven savings banks by the late "Bobby" Matthews for his widow, Lillian V. Matthews, "as a gift in contemplation of death," was held to be a part of his estate last week by a ruling of Surrogate Colahan. Because of this ruling, Mrs. Matthews, who is administratrix of the estate, has been directed to pay \$115.08 to the State Comptroller's office for inheritance taxes. The first \$5,000 is exempt and the remaining \$11,508.38 is taxed at 1 per cent.

PROVINCETOWNERS CLOSING

The Provincetown Players, who have been appearing in New York for the past four seasons, close their season Friday night. They will reopen next October with the same number of plays as this season.

VAUDEVILLE BILLS

(Continued from Page 21)

Keystone—Jack Levier—Sawyer & Finn—Lacosta & Clifton—Arnold & Lambert—Temptation.
Grand Opera House—Eldora—Dotson—Winston's Water Lilies—Miller & Bradford—Eddie Herron Co.—Topics of the Day.

Allegheny—Fred Berrons—Orth & Cody—Moran & Wiser—Mabel Berra Co.—Topics of the Day.
Grand St. (First Half)—Clemenzo Bros.—Elly. (Last Half)—Hayataka Japs—Married Via Wireless.

Broadway (First Half)—Whitfield & Ireland—Dave Roth—Stanley & Burns—Night in the Police Station—Jarvis & Boyle. (Last Half)—Nat Nazarro Co.—Clifford Wayne Trio—Veronics—Reckless Eve—Frankie Rice—Murphy & Lachmar.

READING
(First Half)—Courtney & Baret—Swor & Westbrook—Dorles' Operatic Revue—Diamond & Brennan. (Last Half)—Story & Clark—Jack Trainor Co.—Klass & Termini—Lawrence Crane Co.—Topics of the Day.

SCRANTON
(First Half)—Briminos—Challis & Cortan—Zarro's Revue—Fenton & Fields—Kane, Mora & Moore. (Last Half)—Hip Raymond—Kurt & Edith Kuhn—Dave Harris When Dreams Come True.

SCHENECTADY
(First Half)—Matheu—Burt & Lottie Walton—Burke, Walsh & Nana—Billy Shoen—Trip to Hitland. (Last Half)—Artistic Treat—Meredith & Snoozer—Robert Henry Hodge—Copp & Hutton—Trip to Hitland—Topics of the Day.

SYRACUSE
Temple (First Half)—Artistic Treat—Meredith & Snoozer—Howard & Ross—Byron & Price—John O'Malley—Ted Donner Co. (Last Half)—Charles Henry's Pets—B. & Lottie Walton—Laurenz & Wood—Dalton & Craig—Tom Moore & Girls—Oh Teddy.

STAMFORD
(First Half)—McConnell & Austin—Harry Garland—Kelly & Pollack—Chief Little Elk. (Last Half)—Patrice & Sullivan—Tony Gray & Co.—Tyler & Crolius—Cornell & LaMaze Bros.

TROY
(First Half)—Worming Trio—Sully & Thornton—Sophie Kassmir Co.—Meaneat Man in the World—George McFarland Co.—Reynolds Dunagan Co. (Last Half)—Spanish Goldinis—McFarland & Palace—McCormack & Wallace—Permaine & Shelly—Little Cinderella—Topics of the Day.

TORONTO
Lynch & Zeller—Irene Meyers—May Kilduff & Allerton—Leigh DeLaey & Co.—Monde.

UTICA
(First Half)—Malcolm & Lamar—Hall & Brown—Kittner & Rainie—Owen McGivney—Finley & Hill—Hackett & Delmar. (Last Half)—Burke, Walsh & Nana—Rose Wyse & Co.—Topics of the Day.

WOONSOCKET
(First Half)—Frank Franc—Melody of Youth—Val Jean. (Last Half)—Billy Hart's Circus Girls—Princess Nai Tai Tai—Curry & Graham.

YORK
(First Half)—Story & Clark—Klass & Termini—Lawrence Crane Co. (Last Half)—Lorner & Carberry—Swor & Westbrook—Dorles' Operatic Revue—Muklen & Case—Topics of the Day.

B. F. KEITH WESTERN

BRANDFORD, ONT.
Temple (First Half)—Anna Vivian & Co.—Ronath & Ward—Florence Randall & Co.—Walsh & Princeton. (Last Half)—Same as London.

BAY CITY
Bijou (First Half)—Bernivici Bros.—Grace DeWinters—On Manila Bay—Roy & Arthur. (Last Half)—Woolfolk Show.

BATTLE CREEK
Bijou (First Half)—Gracey Ayres & Bro.—Colvin & Wood—Louis Brocades. (Last Half)—Bernivici Bros.—Jenks & Allen—Hickey Boys.

CRAWFORDVILLE
Strand—Kate & Wiley—Stuart & Woods—Let's Get Married—Norwood & Hall—Six Billfords.

FLINT
Palace (First Half)—Woolfolk Show. (Last Half)—Grace Wyares & Bro.—Garry Owen & Co.—Marie Fitzgibbons—Mr. and Mrs. Melbourne—Venetian Gypsies.

FT. WAYNE
Palace (First Half)—Lutes Bros.—County Officials—The Brads—Stuart & Woods—Joan Hardcastle—Six Billfords. (Last Half)—Lew Huff—Paul Jones & Georgia—Fashion Minstrels.

JACKSON
Orpheum (First Half)—Ambler Bros.—Ethel Conley—Travers & Douglas—Garry Owen & Co.—Jenks & Allen—Little Caruso. (Last Half)—Burke Bros. & Kendall—Colvin & Wood—Will J. Ward & Girls.

KALAMAZOO
Regent—Cummins & White—Lubin & Lewis—Jessie Millar—Travers & Douglas—John T. Ray & Co.—Borsini Troupe.

LOGANSPOUT
Colonial (First Half)—Lew Huff—Rome & Haney—Let's Get Married—Frank Mullane—Three Bartos. (Last Half)—La Petite Revue—County Officials.

LONDON, ONT.
Grand Opera—Harris & Harris—Powers & Wallace—Murray & Lane—John Keane—Lady Alice Pets.

LANSING
Bijou (First Half)—Burke Bros. & Kendall—Lubin & Lewis—Poughkeepsie—John T. Ray & Co.—Venetian Gypsies. (Last Half)—G. & L. Garden—Creedon & Walsh—Little Caruso—Ethel Conley—Roy & Arthur.

LAFAYETTE
Family—Rome & Haney—Merlees & Doria—Lydia Barry—Joan Hardcastle Co.

LOUISVILLE, KY.
Fountain Ferry Park—Angelo Armento & Co.—Relif Bros.—Olga Leonard.

SAGINAW
Jefferson (First Half)—G. & L. Garden—Marie Fitzgibbons—Mr. & Mrs. Melbourne—Will J. Ward & Girls. (Last Half)—The Skatelles—Grace De Winters—Louis Brocades—On Manila Bay—Ambler Bros.

ST. LOUIS, MO.

Forest Park Highlands—Garcinette Bros.—Four Harmony Kings—Beeman & Girlie—Lee Barth—Miniature Revue.

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Roach & McCurdy. (Last Half)—Ray & Emma Deane—Bill Robinson. Empress (First Half)—Jerome & Newell—Bess & Speck—Knox Wilson & Drew—Sweeties—Bess & Alton—Karl Emrys Pets. (Last Half)—Melroy Sisters—Both Mitchell & Revue—Jim McWilliams—Smith & Kaufman—Dancing Kennedy's. Logan (First Half)—Stuart Girls—Leta Go—Alf. Ripon—Keno Keys & Melrose. (Last Half)—Russell & Hays—Billie & Dot—Stephens & Hollister—Follette Pearl & Wicks—Everest Monks.

Chateau (First Half)—LaPetite Cabaret—Jack George Duo—At the Turn Pike—Smith & Kaufman—Dancing Kennedy's. (Last Half)—Taketa & Kawana—Raymond Wylie & Co.—Carl McCullough. Hippodrome—Tokl Nurati—Frank & Gracia DeMont—Chas. Mack & Co.—Dot Marsell—Searl Allen & Lyman—Rosa King Trio—Joe LaVaux—Seebucks—Maybell Phillips—Worth Way Ten Four—Finks Mules—And Others.

Lincoln (First Half)—Brady & Mahoney—Cleveland & Dowry. (Last Half)—Amedeo—Ash & Hyams.

State Congress—Paula—Southern Mammies—Tracy Sisters—Andrus & Miller—Bertie Fowler—Cameo Girls—All Girl Show.

Kedzie (First Half)—Melroy Sisters—Porter & White—Melody Monarchs—Brosius & Brown—Taylor & Francis. (Last Half)—LaSova & Gilmore—Embs & Alton—Sweeties—Browning & Davis.

CHAMPAIGN

Orpheum (First Half)—Raymond Wilbert—Coffman & Carroll—Ernest Evans & Girls—Al. Wohlman—"Thirty Pink Toes." (Last Half)—E. T. Alexander—Dewey & Rogers—Willie Mahoney—Mile. Rhea & Co.

DAVENPORT

Columbia (First Half)—Hammond & Moody—Lemarie Hayes & Co.—Holliday & Villette—LaFrance Bros. (Last Half)—Jerome & Newell—Moore & Shy—Jack Wyatt & Hirs Scotch Lads—Mack & Earl—Galletti's Monks.

DES MOINES

Empress (First Half)—Three Lees—Morton Bros.—Resista—Lynn Weston & Lynn—Howard & Fields. (Last Half)—Stuart Girls—Tom Linton & Girls—Gilmore & Castle.

DECATUR

Empress (First Half)—Newell & Most—Dewey & Rogers—Willie Mahoney—Kate & Wiley. (Last Half)—Daisy-Rial-Fred—Bennington & Scott—Bonnie Gaylord & Bertie Herron—Lewis & Norton—Colour Gems.

EAST ST. LOUIS

Erber's (First Half)—Bell & Eva—Mason & Rooney—Cliff Clark—Everest's Monks. (Last Half)—Edward's Trio—Jean Gibson & Co.—Tom Mahoney—Farrell Taylor Co.

GRAND FORKS, N. D.

Orpheum (First Half)—Marie Sweeney—Clifford & Bothwell—Moore & Shy—Skating Macks. (Last Half)—Davis & Olsmith—Norton & Nickols.

FARGO, N. D.

Grand (First Half)—Perry & Bird—Gray & Jackson—Kelley & Day—Roxana. (Last Half)—Marie Sweeney—Clifford & Bothwell—Moore & Shy—Skating Macks.

JACKSONVILLE

Grand (First Half)—Violet & Charles. (Last Half)—Mason & Cole.

KENOSHA

Virginian (First Half)—Ovondo Duo—Weller O'Don & West—Follette, Pearl & Wicks—Jimmy Britt. (Last Half)—Bill Pruitt—Let's Go—Stratford Comedy Four.

KANSAS CITY, MO.

Globe (First Half)—Rialto & Lamont—Argo & Virginia—Morris & Greeley—Four Solares. (Last Half)—Arthur & Peggy—Kelly & Post—Harry Kahne—Silber & North.

LINCOLN, NEB.

Liberty (First Half)—Andrieff Trio—Marie Stoddart—Kelly & Post. (Last Half)—Morton Brothers—Nord & North—Little Jim.

NEENAH, WIS.

Neenah (First Half)—Held & Russell—Edwards & Fletcher—Gordon & La Mar—The Vannersons.

OMAHA, NEB.

Empress (First Half)—Arthur & Peggy—Harry Kahne—Silber & North—Little Jim. (Last Half)—Willis Gilbert & Co.—Cooper & Valle—Lynn, Weston & Lynn—Six Hussars.

RACINE

Rialto (First Half)—Villani & Villani—Mile. Rhea & Co.—Stratford Comedy Four. (Last Half)—Ovondo Duo—Weller, O'Donnell & Westfield—Saxton & Farrell—Karl Emms' Pets.

ST. LOUIS

Columbia (First Half)—Ford & Hewitt—Lewis & Norton—Gibson & Barnett—Mason & Cole—Hall & Shapiro. (Last Half)—Three White Kuehns—Steed's Septette—Stein & Jackson—Schepp's Circus. Skydome (Last Half)—Opening—Wilson & Van—Dunbar & Turner—Bell & Eva.

SOUTH BEND

Orpheum (First Half)—Collins & Hart—Creedon & Walsh—Frank Gardner & Leo Kendall—Jim McWilliams—Borsini Troupe. (Last Half)—Gordon & Delmar—Herbert E. Denton & Co.—Brady & Mahoney—Ellis Nowlan Troupe.

SPRINGFIELD

Majestic (First Half)—Frank Ward—"That's My Wife" (Tabloid). (Last Half)—Villani & Villani—Ernest Evans & Girls—Al Wohlman—"Thirty Pink Toes."

ROCKFORD

Palace (First Half)—McRae & Clegg—Angel & Fuller—5 American Girls—Ash & Hyams—Flying Wards. (Last Half)—Walter Baker & Co.—Newell & Most—At the Turnpike—Jack George Duo—Keno, Kyes & Melrose.

SIOUX FALLS, S. D.

Orpheum (First Half)—Willis Gilbert & Co.—Granville & Fields—Lura Bennett & Co. (Last

Half)—Violet & Lewis—Howard & Fields—Sam Ward—Melody Garden.

TERRE HAUTE, IND.

Hippodrome (First Half)—Nalo & Bisco—Bennington & Scott—Bonnie Gaylord & Bertha Herron—Colour Gems. (Last Half)—Raymond Gilbert—Coffman & Carroll—Frank Gardner & Leo Kendall—Frank Ward—Taylor & Francis—Collins & Hart.

WATERLOO, IOWA

Majestic (First Half)—Sigabee's Dogs—Gilmore & Castle—George & Vail—D. Stephen Hall—Melody Garden. (Last Half)—Selma Braas—Duke & Duchess—Murray Girls—Lemarie Hayes & Co.—Kalaub's Hawaiians.

PANTAGES

WINNIPEG

Pantages—Mizuna Japs—Louise Gilbert—Fred & Catherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

REGINA AND SASKATOON

Pantages—Degnon & Clifton—Manning & Lee—Perler & King—Coakley Dunleavy Co.—Alice Manning—The Wheel.

EDMONTON

Pantages—Flying Weavers—Challis & Lambert—Maggie La Claire & Co.—Senator Francis Murphy—Doree's Celebrities.

CALGARY

Pantages—Adonis & Dog—Winchell & Green—Dianne Dunbar—Heart of Anna Wood—Julian Rose—Three Marvins.

GREAT FALLS AND HELENA

Pantages—DeWinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Boyle—Long Tack Sam & Co.

BUTTE

Pantages—Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Basil & Allen—Adonis & Dog—Haberdashery.

SPOKANE

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

WALLA WALLA AND NORTH YAKIMA
Pantages—Upside-down Milletes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Lait—Riding Lloyds.

SEATTLE

Fashions De Vogue—Miller & Capman—Pipifax & Panio—Weaver & Weaver—Oh That Melody.

VANCOUVER

Pantages—Howard & Helen Navage—Rucker & Winnifred—Laurie Ordway—Prince & Laurie—Four Danubes.

VICTORIA

Pantages—Carlitta & Lewis—Abrahams & Johns—Willis Holt Wakefield—Nevins & Gordon—Walters & Walters—His Taking Way.

TACOMA

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walizer & Dyer—Japanese Revue.

PORTLAND

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

TRAVELING

Pantages—Sterling & Marguerite—Lonnie Nace—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

SAN FRANCISCO

Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hazel Kirk Trio—Bird Cabaret—Bonesette Troupe.

OAKLAND

Pantages—Hans Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashal Troupe.

LOS ANGELES

Pantages—Gypsie Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

SAN DIEGO

Pantages—Phil. LaToska—Perrone & Oliver—Patrick & Otto—Alexo Panthea & Presco—Quinn & Caverly—Oh Mike.

LONG BEACH

Pantages—Fred & Anna Pelot—Raynard & Jordan—Pereira Sextette—Sherman, Van & Hyman—Florence Hayfield—Berlo Girls.

SALT LAKE CITY

Pantages—Aerial Macks—Allen Lindsay & Co.—Four of Us—Lorner Girls—Neil McKinley & Co.—Great Leon & Co.

OGDEN

Pantages—Rusler & Dog—Danny Jamieson—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shawn's Dancers.

DENVER

Pantages—Winton Bros.—Gertrude Newman—Bender & Meehan—Business Is Business—Texas Comedy Four—Little Hip & Napoleon.

CLAIM TWO GAGS

Tom and Dolly Ward have made complaints with the N. V. A. against Langdon and Smith and Bevan and Flint.

They claim that Langdon and Smith are using the following: "Her father is so lazy, he married a woman with five children."

Their kick against Bevan and Flint is over the gag, "Didn't you ever see my picture in the Police Gazette?" Answer: "No, I shave myself."

MAGICIAN IS AVIATOR

ATLANTIC CITY, May 5.—Harry Rouclere, magician, and formerly of the vaudeville team of Harry and Mildred Rouclere, illusionists, and now proprietor of a Ridgewood, N. J., hotel, plans to make the trip to the New Jersey Hotel Men's convention here via airplane.

BARNEY GERARD ^{WANTS FOR} NEXT SEASON

FOR "FOLLIES OF THE DAY," "GIRLS DE LOOKS," "SOME SHOW"

PRINCIPAL WOMEN PRIMA DONNAS SOUBRETTES INGENUES

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ELSIE

WITH GIRLS
FROM THE
FOLLIES

PRIMA DONNA
AND
VAMPING

PEGGY CONNERS

WITH
"OH FRENCHY"
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JUVENILE
SOUBRETTE
JUVENILE

TOM

BERTHA

JOHN

WARDELL-LACOSTE AND WARDELL

DOING
SPECIALTY
WITH "OH
FRENCHY"

SOUBRETTE
RE-ENGAGED
FOR NEXT SEASON

BETTY PALMER

GIRLS
GIRLS
GIRLS

MY FIRST SEASON
IN BURLESQUE
RE-ENGAGED FOR
NEXT SEASON

CHAS. "TRAMP" McNALLY

BETTER
WATCH ME
GIRLS, GIRLS,
GIRLS CO.

A NEW STRAIGHT
MAN IN
BURLESQUE
SINGS AND DANCES

O. J. (GENE) POST

WITH THE
CRACKER JACKS
MANAGEMENT
IKE WEBER

KAHN'S
UNION SQUARE
INDEFINITELY

ALLEN FORTH

SIGNED
FOR NEXT
SEASON

BONE
HEADED
LECTURER

Dick Lancaster

NEXT SEASON
HARRY STEFFE
AND HIS
TID BITS OF 1920
RAZZLE DAZZLE

BILLIE KIMES

Soubrette Edmond Hayes Own Show

Management Roehm and Richards

MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

ALICE ISABELLA

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

"THE CRACKER JACKS" BEST OF THAT NAME; JAM FULL OF FUN

For real, genuine laughs, the "Cracker Jacks," featuring Harry (Irish) Bernard, at the Star last week, put it over any show seen at that house in many weeks. In fact there have been few shows at the Star this season that have had as many good wholesome laughs as this one.

We caught the show here at the beginning of the season, but one with nearly all new principals. Only three of the original cast are left. The programme states that Bernard produced the show. He has given them a dandy; in fact just what burlesque patrons want. It's a bit show mostly, and some of the bits are old. But they have been reconstructed and changed around so as to make them appear new. Best of all, though, the show is fast and there is not a dull moment in the entire performance. The bits are put over with speed as are most of the numbers, and to our way of thinking, it's one of the best entertainments on the circuit.

The scenery looks very well after a long season's wear and the costumes are bright and clean. The chorus is the only part that does not stand up with the rest of the show. A few good looking girls in the front line are good workers, but several in the back line could hardly move their feet.

The comedy part was well fortified by two

men who took care of it in excellent fashion. Harry Bernard, playing his first season with a wheel show, is doing an Irish role in high class form. He reminds us at times of Bert Baker in his work. He is a jolly, good-natured looking fellow, and one of the most humorous men we have seen in many a day. His dialect is perfect and he has the natural wit that is expected of an Irishman. He takes care of details and humors every situation and line, knowing just how to bring out a laugh. He can sing and dance, and is one of the best comedians we have seen in burlesque in a long time. The management has a great man in this Bernard and just the one to fit in. He would be a corking good man for a Columbia show and would be a new face as well on that circuit.

We have never seen Charlie Collins to better advantage. He has improved wonderfully in his work this season. He is fast now, probably because he has got into Bernard's way of working with speed. He is doing a Rube character and going faster than anyone we have seen so far in this role. Still, he is funny. He has also changed his style of dressing, wearing clothes that are more up-to-date. He and

Bernard work well together and make a good team.

O. J. Post is the "straight" man. He too is new to us. Our impression of this young man is that he is one of the best in his line seen at this house so far. He is a fine talker, knows how to "feed" the comedians and wears clothes that are stylish and neat. He is a fine "straight" and a corking good man for burlesque. He can sing and dance also.

Ruby Thorne is the soubrette and put her numbers over well. She is a pretty girl and looks well in tights. She displayed a wardrobe that was very becoming to her style.

Martha Richards is doing the prima donna role and surprised us by the way she could take the high numbers. She rendered them exceptionally well and wore pretty dresses.

Annie Goldie, a character comedienne, was amusing and worked cleverly in several scenes with Bernard, getting all the laughs she went after.

Jerri Gerard, a pretty little girl, did a "tough" bit nicely, as well as the part of a nurse.

Liddy Berg led several numbers all right.

An amusing scene between Bernard and Miss Goldie was one continuous laugh. It was worked up well and had a lot of good material.

Miss Goldie was successful with her specialty in one, in which she offered two good numbers.

The "table" scene was very funny as given by Bernard, Collins, Post, and Miss Thorne.

Miss Richards' specialty of one number was pleasing.

Bernard and Collins in a specialty, were repeatedly encored. They offered three parodies that stopped the show last Thursday night.

Faustini did a dancing specialty that pleased.

The burlesque was called "The Nuts of 1920" and was crammed full of funny situations and laughs.

Dr. Gordon, known all over the world as The Great Vulcan, the strong man, gave different tests of strength. His act was appreciated. He is part owner of the show and travels along with it as an added attraction.

The "Cracker Jacks" is a clean show and the best "Cracker Jacks" we have seen in years. From a comedy standpoint we can't remember seeing a better one even if we go to the time when Bob Manchester had it fourteen or fifteen years ago. The show has been knocked about a lot this season, but we do not see why, when we look back over a lot of other shows that have been at the Star. SID.

BURLESQUE NEWS

(Continued from Page 14 and on 31)

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DRAMATIC REVIEWS

"GREEN FIELDS," YIDDISH PLAY, FINE EXAMPLE OF SPLENDID ACTING

"GREEN FIELDS." A romantic Yiddish play in three acts by Peretz Hirshbilen. Produced by the Jewish Art Theatre, under the personal direction of Jacob Ben-Ami, at the Jewish Art Theatre.

CAST.

David Noah.....Gershon Rubin
Rachel, his wife.....Anna Appel
Hersh Behr.....Mischa German
Zina.....Celia Adler
Abram Yankiv.....Lazar Fried
Elkuno.....Jechiel Goldsmith
Getel.....Bina Abramovitz
Stera.....Sonia Gorskaya
Levi Itzhok.....Ben-Ami

"Green Fields," it seems to us, is the greatest Yiddish play presented in this country within the last ten years. Nor are we unmindful of the deep philosophical dramas that the late Jacob Gordin contributed to the Yiddish stage. Some of the latter's plays were good, a few of them were great, notably "God, Man and the Devil," but, for the most part, they were wordy examples of a prolific writer's ability to dramatize plots.

Peretz Hirshbilen, in "Green Fields," however, has written a dramatic classic that is as far above the average Yiddish play as the clouds are above the Woolworth building. It has definite form, solid substance and, what is more important still, is concerned with people that are real. He does not resort to theatrical expedients such as having a character occupy the center of the stage while delivering either his or her otherwise unimportant lines. He does not have to. Each character, in this homely folk idyl, is a definite being, with a great soul, a warm and pulsating heart, and with a deep sense of understanding. This latter does not assert itself, because they are unlettered folk. But, nevertheless, their consistent yearning after knowledge, which has been denied them through a lack of proximity to its sources in their native land and heath, is so marked in this play that a poignant note of sympathy for their lot is created.

The locale of the play is Russia, of the last generation. The people in it are simple, God-fearing Yiddish folk. They live on a farm which is far removed from the nearest city. On rare occasions, if ever, do they visit the city. Their learning is nil because there are no schools for them, and what little education a few of them possess has been brought to their ken by itinerant rabbis who have tarried only long enough to arouse in them a feeling for more knowledge.

David Noah and his wife, Rachel, have three children, Hersh Behr, Zina and Abram Yankiv. The younger son and daughter are entirely without education, while the eldest son, Hersh Behr, has a smattering. On an adjoining farm lives Elkuno and his family, which consists of Getel, his wife, and their daughter Stera. The latter is in love with Hersh Behr, of the David Noah clan.

Then comes along Levi Itzhok, a young itinerant *malamed*, who will ultimately become a rabbi. He arrives at the David Noah farm, where he is greeted as some great apostle of learning rather than the mere ingenuous student of Hebrew that he is. He is prevailed upon to remain on the farm and teach the younger son of the family, which he does, and joy begins to reign in that household.

The most exuberant expression of that joy is enunciated by the young daughter, Stera, who, though entirely unlettered, afterwards learns from her brother how to write her name and also the name of her brother's teacher. The hoydenish abandon with which this radiantly piquant maiden manages to shed joy on the otherwise lonely lives in that household, is one of the most ineffably charming things we have witnessed on the stage in a very long time.

How the young teacher succumbs to her Eve-like wiles, which she practices on him without the consciousness that, all the time, she is being drawn nearer and nearer to his heart, is delightfully set forth in "Green Fields," which has a Barresque note of whimsicality about it. There is also the romance of her brother which she furthers and helps to bring to a successful culmination, despite the opposition, for a time, of Stera's parents.

"Green Fields" is hardly like a play at all. It seems to be just an episode in the lives of simple, homely folk, told in the most poetic manner of a dramatist who is great because he never once attempts to subvert his knowledge of the people about whom he has written by resorting to commonplace theatrical tricks to emphasize their utter naïveté.

And, as for the acting, we can think of no play holding forth at present, unless it be "Jane Clegg," where the acting is so uniformly good. Gershon Rubin, as David Noah, gives a splendid characterization of the knowledge-seeking father. Besides, Gershon may be considered one of the foremost, if not the foremost, delineators of old men on the Yiddish stage. Anna Appel, as his wife, was consistently good.

Celia Adler, as the hoydenish Zina, gave a performance that easily stamps her as the best actress in the Adler family, which, on the Yiddish stage, approximates the Barrymore family of the American theatre. Her cousin, Francine Larrimore, now appearing in "Scandal," has yet to achieve the histrionic perfection exhibited by the less known Celia. And, as for Jacob Ben-Ami, who played the role of the young teacher, a role that could so easily have been overplayed, his acting ability is so great that he invested his part with all sorts of shades and nuances. Lazar Fried, as Abram Yankiv, the barefooted younger son, handled his role remarkably well.

Others who gave fine performances are Mischa German, Jechiel Goldsmith, Bina Abramovitz and Sonia Gorskaya. The production was beautifully staged, which is, in itself, a most uncommon thing in the Yiddish theatre.

In "Green Fields," the Jewish Art Theatre has advanced the Yiddish drama to a point where it may now be reckoned a definite contender for the theatrical patronage of all true lovers of good drama.—M. L. A.

"MARTINIQUE," FILLED WITH DEEP INTEREST SHOULD GET OVER

"MARTINIQUE." A drama in three acts by Laurence Eyre. Presented by Walter Hast, at the Eltinge Theatre, Monday evening, April 26, 1920.

CAST.

Dede.....Mary Laura Moore
Youte.....Juliette Crosby
Ye.....Charles Kraus
Rufez Quembo.....Arthur Hohl
Marie-Clemence de Chauvalons.....Helen Blair
Mme. de Chauvalons.....Ida Waterman
Pere Benedict.....Emmett Corrigan
Stephane Seguinéau.....Vincent Coleman
Paul Vauclin.....Fleming Warde
Zabette de Chauvalons.....Josephine Victor
Nini.....Mary Laura Moore
Azaline.....Maidel Turner
Maximilien Bezar.....Frank Dawson
The Pastry Seller.....Stewart Evans
Of the Quarter:
Cendrine.....Juliette Crosby
Yzore.....Margaret Bird
Their lovers:
Pierre Girotte.....Donald Call
Fabien Larides.....Howard Henchley
Loulouze.....Marion Dyer
Diogenes.....Roy Hunt
Dr. Arnauld.....Robert Heyworth
Sister of Mercy.....Mercides Lee

Conventional romance has been disguised by the exotic and languorous atmosphere of the French West Indies in Laurence Eyre's new drama, "Martinique." Despite it's rather too obvious theatrical—

(Continued on page 34.)

AN OVERNIGHT SUCCESS

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ARTHUR

ANNA

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Direction TOM JONES

SELZNICK DIRECTORS APPOINTED

The directors of the new National Pictures Corporation, of which Lewis J. Selznick is president, have been appointed as follows:

Nat Ascher, of Chicago; Aaron Jones, of Jones, Link and Schaefer, of Chicago; Harry Lubliner, of Lubliner and Trintz, Chicago; Jules Mastbaum, of the Stanley Booking Company, of Philadelphia; Tom Saxe, of Milwaukee; Harry Bernstein, Richmond, Va.; W. H. Cline, of Los Angeles; Harry Crandall, of Washington; Fred Dolle, Louisville; George Giles, of Boston; John P. Harris, Pittsburgh; Ike Libson, Cincinnati; Charles Olson, of Indianapolis; H. M. E. Pasenezoglu, of St. Louis; E. S. Rebner, Youngstown, O.; Rose B. Rogers, Wichita Falls, Texas; George Simpson, Rochester and Jake Wells of Richmond, Va.

SERVE MARY BY PUBLICATION

MINDEN, Nev., Apr. 30.—By order of Judge Langan, the summons of the State of Nevada against Mary Pickford and Owen Moore, to appear in proceedings brought by the state to set aside the decree of divorce granted to the motion picture stars, will be served by publication of an ad in a Gardnerville paper for a period of six weeks, copies of the paper to be mailed by the court to the defendants, in California. The ad sets forth that notification is served on Gladys M. Moore, now known as Gladys M. Fairbanks. Her attorneys will contend that the publication service was insufficient.

OPENING IN JACKSONVILLE

JACKSONVILLE, Fla., May 1.—The Gene Lewis-Olga Worth Stock Company will open a special three weeks engagement at the Duval Theatre, Sunday evening with Maud Fulton's "The Brat," to be followed by "Mary's Ankle" and "Parlor, Bedroom and Bath." Lewis brings his company here from a season of twenty weeks in Miami, Fla., and, at the close of the short season here, will go direct to Dallas, Texas, where he will open in his own theatre for the summer.

PRODUCING COMEDIES

A new comedy producing firm has been incorporated under the name of the Seal Feature Comedies Company, with \$100,000. The incorporators are Bernard Stern, Dedie Velde, Harry B. Herts and William Solomon. The featured comedians—the first six—will be Billy Bernard and Dedie Velde. Harry B. Herts is secretary, publicity man and general manager. The first release will be "Let's Go" in June.

MARINES TO GIVE SHOWS

"The Roving Marines," an aggregation of actors who have seen service in the Marines, and which has been traveling throughout the country presenting a minstrel and jazz show, will give a performance Sunday night at the Republic Theatre, donated by A. H. Woods. Sergeant Dan Daley, the only man who holds two Congressional medals of honor, heads the cast.

ASK FOR BANKRUPTCY

An involuntary petition of bankruptcy has been filed against the United Picture Theatres of America, by the Walker Color Company, Elco Gelantine Publishing Corporation and Ethel Cotter, who allege that the liabilities of the company exceed its assets by \$75,000, the latter being \$300,000 and the former \$375,000.

FAIRBANKS IS HURT

LOS ANGELES, Cal., Apr. 29.—Douglas Fairbanks was hurt here yesterday during a scene in a picture when a property landslide, put up to gain an extra thrill, broke loose premature and struck him. He was cut and bruised about the head. His injuries will keep him confined for about two weeks.

OPEN UNDER CANVAS

LOVINGTON, Ill., Apr. 28.—The Senior Stock Company, organized by W. H. Semon, will open under canvas May 1. The company comprises twenty people, who will play week stands and change the play nightly.

NATIONAL WINS SUIT

The National Pictures Corporation, through Lewis J. Selznick, its president, recently sued the Foundation Film Corporation to restrain the latter from using the title of "The Blindness of Youth," as it conflicted with the title of their previously produced film "Blind Youth."

Last week a decision in favor of National was handed down by the United States Circuit Court of Appeals. It read as follows: "The spoken play, 'Blind Youth,' is proven without contradiction to have attained wide popularity over considerable portions of the United States. We have held that whenever it is manifest to the court that upon the case made an injunction will be granted at final hearing, one should be awarded preliminarily in the absence of facts presenting special equitable considerations to induce the court in the exercise of judicial discretion to withhold it. The question at bar is whether when a play has attained such popularity that its name has plainly acquired a secondary signification (i. e., one suggestive of that particular play) equity will under the rules of unfair competition prevent the use of the same name or any colorable imitation thereof as descriptive of another competing production. All the requisite elements of recovery are here present. Plaintiff has a veritable property of business; that the exhibitions of the parties complete in that they appeal to the same people at the same time and in the same town inclined to visit the 'movies' is very plain. The necessary consequence of such a colorable imitation of plaintiff's name as is defendants is deception of the public and finally no equity is shown against plaintiff's prompt demand. Further, as a matter of law, plaintiff was entitled to injunction."

SOCIETY TO HAVE THEATRE

The \$320,000 fund sought by the Amateur Comedy Club, composed of society folk with histrionic tendencies for its new clubhouse and theatre, has been raised from among its 100 members and 300 associate members by a bond issue to run for twenty years, with 5 per cent. interest.

The club has formed a realty corporation to purchase a plot and erect thereon a new building which will contain a theatre on the ground floor to seat 300. Above that will be a ballroom, kitchen and dining room, with eight floors of apartments over all. The new building is to be between 50th and 59th streets and Park and Lexington avenues. The finance committee, which raised the fund, is composed of Mrs. Thomas T. Gaunt, Mrs. William G. Rockefeller, Major and Mrs. Hunter S. Marston, Mrs. Warner Van Norden, Oswald C. Herring, Woodruff Sutton and James Wright.

The Realty Corporation is composed of William D. Harper, Harold W. Gould, Harry M. Curtis, S. Hinman Bird, Theodore E. Steinway, William T. Wood and Woodruff Sutton. The fund was raised among the 100 active and 300 associate members by subscriptions to bonds to run twenty years and bear 5 per cent. interest.

INTER-OCEAN SELLS RIGHTS

The rights to "An Adventure," have been sold by Inter-Ocean for United Kingdom of Great Britain and Ireland, Belgium, Australia and New Zealand, Norway, Sweden and Denmark, France and its Mediterranean Colonies, Switzerland, India, Mexico, Cuba, Holland, Spain and Portugal, Dutch East Indies and Strait Settlements, Porto Rico, Santo Domingo and Venezuela, British South Africa, Argentine, Uruguay and Paraguay, Chili, Peru, Bolivia and Ecuador, Egypt and Finland.

F. P. L. HAS NEW AUDITOR

R. W. Saunders has succeeded J. W. Toone as auditor of exchanges with the Famous-Players Lasky Corporation. He was formerly with the National Bank of Commerce and several other banks.

A number of other changes are to be made in the Famous-Players organization, in the way of new clerks and in other positions of minor importance.

ROUTES OF SHOWS

COLUMBIA WHEEL

Abe Reynolds—Gayety, Washington, 3-8; Gayety, Pittsburgh, 10-15.
Ben Welch's Show—Gayety, St. Louis, 3-8; Victoria, Chicago, 10-15.
Behman Show—Casino, Philadelphia, 3-8; Hurlig & Semon's, New York, 10-15.
Beauty Trust—Columbia, Chicago, 3-8; Berchel, Des Moines, Iowa, 9-11.
Billy Watson's Parisian Whirl—Gayety, Toronto, Ont., 3-8; Gayety, Buffalo, 10-15.
Bon-Tons—Lyric, Dayton, O., 3-8; Olympic, Cincinnati, 10-15.
Bowery—Hurlig & Semon's, New York, 3-8; Empire, Brooklyn, 10-15.
Bostonians—Gayety, Buffalo, 3-8; Gayety, Rochester, 10-15.
Burlesque Revue—Columbia, New York, 3-8; Casino, Brooklyn, 10-15.
Burlesque Wonder Show—Casino, Brooklyn, 3-8; People's, Philadelphia, 10-15.
Dave Marion's Show—Majestic, Jersey City, 3-8; Perth Amboy, 10; Plainfield, 11; Stamford, Ct., 12; Park, Bridgeport, 13-15.
Follies of the Day—Empire, Brooklyn, 3-8; Empire, Newark, N. J., 10-15.
Girls A-La-Carte—Miner's Bronx, New York, 3-8; Orpheum, Paterson, 10-15.
Girls of the U. S. A.—Gayety, Pittsburgh, 3-8; Star, Cleveland, 10-15.
Girls De Looks—Peoples, Philadelphia, 3-8; Palace, Baltimore, 10-15.
Golden Crook—Gayety, Detroit, 3-8; Gayety, Toronto, Ont., 10-15.
Harry Hastings' Show—Stamford, Ct., 5; Park, Bridgeport, 6-8; Cohen's, Newburg, N. Y., 10-12; Poughkeepsie, 13-15.
Hello, America—Gayety, Kansas City, 3-8; Gayety, St. Louis, 10-15.
Hip Hip Hooray—Gayety, Rochester, 3-8; Gayety, Montreal, 10-15.
Lew Kelly Show—Casino, Boston, 3-8; Columbia, New York, 10-15.
Liberty Girls—Orpheum, Paterson, 3-8; Majestic, Jersey City, 10-15.
Maid of America—Gayety, Boston, 3-8; Grand, Hartford, Ct., 10-15.
Million Dollar Dolls—Empire, Toledo, 3-8; Lyric, Dayton, 10-15.
Mollie Williams Show—Cohen's, Newburg, N. Y., 3-5; Cohen's, Poughkeepsie, 6-8; Casino, Boston, 10-15.
Oh, Girls—Gayety, Montreal, Can., 3-8; Empire, Albany, N. Y., 10-15.
Peek-a-Boo—Gayety, Omaha, Neb., 3-8; Gayety, Kansas City, 10-15.
Rose Sydel's Belles—Star & Garter, Chicago, 3-8; Gayety, Detroit, 10-15.
Sam Howe's Show—Empire, Newark, 3-8; Casino, Philadelphia, 10-15.
Sight-Seers—Grand, Hartford, Ct., 3-8; Jacques, Waterbury, 10-15.
Social Maids—Palace, Baltimore, 3-8; Gayety, Washington, 10-15.
Sporting Widows—Jacques, Waterbury, Ct., 3-8; Miner's Bronx, New York, 10-15.
Star and Garter Show—Olympic, Cincinnati, 3-8; Star & Garter, Chicago, 10-15.
Step Lively Girls—Empire, Albany, 3-8; Gayety, Boston, 10-15.
Twentieth Century Maids—Victoria, Chicago, 3-8; Columbia, Chicago, 10-15.
Victory Belles—Star, Cleveland, 3-8; Empire, Toledo, 10-15.

AMERICAN WHEEL

All Jazz Review—Cadillac, Detroit, 3-8; Englewood, Chicago, 10-15.
Aviator Girls—Gayety, Baltimore, 3-8; Folly, Washington, 10-15.
Broadway Belles—Empress, Cincinnati, 3-8; Lyceum, Columbus, 10-15.
Beauty Review—Haymarket, Chicago, 3-8; Gayety, Milwaukee, 10-15.
Bathing Beauties—St. Joseph, Mo., 2-3; Standard, St. Louis, 10-15.
Cabaret Girls—Gayety, Louisville, 3-8; Empress, Cincinnati, 10-15.
Cracker Jacks—Plaza, Springfield, Mass., 3-8; Grand, Worcester, 10-15.
Dixon's Big Review—Gayety, Newark, N. J., 3-8; Broadway, Camden, 10-13; Grand, Trenton, 14-15.
Edmund Hayes' Show—Empire, Providence, R. I., 3-8; Olympic, New York, 10-15.
Follies of Pleasure—Empire, Hoboken, 3-8; Star, Brooklyn, 10-15.
French Follies—Lyceum, Columbus, 3-8; Victoria, Pittsburgh, 10-15.
Girls From the Follies—Majestic, Wilkes-Barre, 3-8; Majestic, Scranton, 10-15.
Girls From Joyland—Star, Brooklyn, 3-8; Plaza, Springfield, 10-15.
Girls-Girls-Girls—Gayety, Brooklyn, 3-8; Gayety, Newark, 10-15.
Grown-Up Babies—Century, Kansas City, 3-8; St. Joseph, Mo., 9-10.
Jazz Babies—Broadway, Camden, 3-6; Grand, Trenton, 7-8; Trocadero, Philadelphia, 10-15.
Kewpie Dolls—Folly, Washington, 3-8; Bijou, Philadelphia, 10-15.
Lid Lifters—Englewood, Chicago, 3-8; Haymarket, Chicago, 10-15.
Midnight Maidens—Auburn, 6; International, Niagara Falls, 7-8; Star, Toronto, Ont., 10-15.
Mischief Makers—Park, Indianapolis, 3-8; Gayety, Louisville, 10-15.
Monte Carlo Girls—Standard, St. Louis, 3-8; Park, Indianapolis, Ind., 10-15.
Night Owls—Empire, Cleveland, 3-8; Cadillac, Detroit, 10-15.
Oh, Frenchy—Gayety, Minneapolis, 3-8; Gayety, Sioux City, Iowa, 10-15.
Pacemakers—Penn Circuit, 3-8; Gayety, Baltimore, 10-15.

Parisian Flirts—Grand, Worcester, 3-8; Howard, Boston, 10-15.
Pat White's Show—Gayety, Sioux City, Iowa, 3-8; Century, Kansas City, 10-15.
Razzle Dazzle Girls—Bijou, Philadelphia, 3-8; Mt. Morris, New York, 10-15.

HALL TAKES OVER TRIANGLE

The Triangle Film Corporation has been taken over by Frank G. Hall, of Hallmark. Hall has four pictures completed, "The Discarded Woman," "For Love or Money," "Should a Wife Work" and "What Children Will Do."

These, together with the productions now controlled through the purchase, namely, nine Keenan pictures, thirteen Fairbanks, seven Talmadge and 16 Keystone Comedies, will be distributed through George N. Montgomery, general salesmanager for Hallmark which now has exchanges in Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Salt Lake City, Washington, New Haven and Milwaukee, all of which have been handling the physical distribution of Hallmark pictures for some time.

BALLIN TO PRODUCE

Plans have been put into operation by Hugo Ballin, formerly art director for Goldwyn, for the formation of his own producing company. He will make four productions a year, making two in the East and two in the West.

For more than a year, Ballin has held the works of Achmed Abdullah, including "The Honorable Gentlemen" and several others. These will be screened first. The productions will be called Hugo Ballin Productions and will be directed by Ballin, who plans a new method of lighting in his work.

SCHULBERG HEADS COMPANY

"Ben" P. Schulberg was last week elected president of the Attractions Distributing Company, which releases the Katherine MacDonald productions. B. P. Fineman is now vice-president and remains in Los Angeles to co-operate with Sam E. Rork.

Schulberg will conduct his new duties from the offices he has had in the Longacre building for some time.

WILL DISTRIBUTE DIRECT

Thos. A. Ince, Mack Sennet, Marshall Neilan, Allan Dwan, Maurice Tourneur and George Loane Tucker have signed contracts with the Associated Producers, Inc., who have formed their own distributing company and will deal with the exhibitors of America direct. Oscar A. Price will be president and F. B. Warren general manager.

PRICE'S JOB STILL VACANT

The United Artists Corporation at the meeting held recently, failed to elect a president to take the place of Oscar A. Price, who has resigned. Dennis F. O'Brien was elected vice-president. He has long been the personal counsel of Mary Pickford.

TO FILM "DECLASSE"

Ethel Barrymore will be seen in a film version of her play "Declasse," now running at the Empire. Famous Players-Lasky will do the picturization and the entire cast of the stage play will be utilized in the film version.

BAND LEAVES "IDOL DANCER"

Charles Byron Brothers' Band, traveling over the country as a special attraction with D. W. Griffith's "The Idol Dancer," has been booked over the Keith, Boston, time, while the picture plays through Massachusetts.

GOLDWYN TAKES OVER HOUSE

The Merrill Theatre in Milwaukee has been purchased by the Goldwyn interests who have taken possession. S. L. Rothapel and Nathan Ascher will decide on the policy of the house.

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FOR AL. REEVES' BIG NOVELTY PRODUCTION Next Season Entitled

JOY-BELLS

Three Big Sensational Vaudeville Acts

No Acts too Big, No Salary too High. Thirty-eight solid weeks' work in the Columbia Amusement Co. Circuit. Also want colored Jazz band, big Novelty Girl act, big troupe of Arabs, strong sister team that can play leading parts, and twenty Beautiful Chorus Girls. Permanent address, 145 State St., Brooklyn, N. Y., AL. REEVES. Telegraph, Write, Call or Phone 385 Main.

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CLARENCE WILBUR

in "TATTERED ARISTOCRACY"

Management ABE I. FEINBERG

STAN & MAE LAUREL

"NO MOTHER TO GUIDE THEM"

DIRECTION—MESSRS. HORWITZ & KRAUS

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Originators of the Flip Flap Semantics; Tee to Tee Catch

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IN DANCING ITEMS, FEATURING MAUDE KRAMER

EVER SEE HER DANCE

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Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.
16 Packard Ave., Lymanville, R. I. Open for next season.

BILLIE **ROSE** and **DELL** BLOSSOM

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

HUGH **McCORMICK & WALLACE** GRACE

AT THE SEASIDE

Direction HARRY WEBER

EDDIE **GREENLEE & DRAYTON** TEDDY

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction AARON KESSLER

FRANK **THE HAGANS** KITTY

NOVELTY DANCING

Direction—MR. CHARLES FITZPATRICK

AL MARKS and BESSE ROSA

COMEDY ODDITIES

DIRECTION—TOM ROONEY

JACK & NAYON

IN "A QUIANT ACQUAINTANCE"

Direction FLYNN & KENNY

Pat Kearney

MANY THANKS TO ALL

Signed with
GEO. BELFRAGE'S 1920-21
"HIP HIP HOORAH GIRLS"

LIZZIE B. RAYMOND

Touring in "WELCOME HOME"

Under Management of DANIEL S. KUSELL

Read the Clipper Letter List

N. V. A. WINS THIS ONE

That the N. V. A. baseball team did not spend much time in moping over the beating they received at the hands of the Hippodrome team on Friday was shown by their victory over the "Seitz-Roosters" on the following day by a score of 8 to 4. The "Seitz-Roosters" are members of the George B. Seitz Film Company, which releases through Pathé. The team consists of studio men and actors.

The game took place on Saturday afternoon at Franz-Seigel Park, Mott avenue and Grand Concourse, in the Bronx. As the Pathé men arrived late on the grounds only a five-inning game was played, but it was decided that the game would count in the schedule. It ran from 2:30 to about 3:45.

Frank Jerome, of the "Zeigfeld Follies," was in the box for the N. V. A. team during the first inning and allowed four hits that were turned into four runs. He was shifted to third base when there were three men on bases and two out. Sammy Smith, of Joseph W. Stern's, was then sent in from third to pitch the rest of the game and fanned the next man at bat. Ben Ross started the game as catcher, but, owing to an injured thumb, had to change places with Eli Dawson in centre field.

A neat double play was pulled by the N. V. A. team, with Ernie Stanton in centre, throwing to Wells on second, who got his man and then forwarded the ball to Nelson, on first, who also got there in time. Line-ups and box-score are as follows:

N. V. A.		"Seitz-Roosters"	
Kelly, 2b.	1	1	0
Wells, ss.	1	0	1
Stanton, lf.	1	3	0
capt.			
Smith, p.	1	3	0
Nelson, 1b.	1	1	0
Ross, cf.	1	1	0
Dawson, c.	0	1	0
Jerome, 3b.	0	0	1
Brown, rf.	2	0	1

Totals 8 10 2 Totals 4 4 2
Umpires, Trott and Goldberg.
Official scorekeeper, Al. Grossman.
Struck out, by Smith, 8; by Revardi, 2.
Bases on balls, off Jerome, 2; off Smith, 1; off Revardi, 4. Two-base hits, 2 by Sammy Smith. Hits, N. V. A., 10; Seitz, 4. Errors, N. V. A., 2; Seitz, 2.

CAPITOL

A somewhat ambitious production of the third act from Richard Wagner's romantic opera "Tannhauser," holds the center of the stage at the Capitol this week. In many respects, the "Capitol version," as the program puts it, is on a par with presentations of the original work at the Metropolitan in pre-war days. Nat Finston, at the conductor's desk, had the orchestra and ensemble well in hand.

Karl Jörn, in the title role on Sunday night, was in good voice, playing his part with marked understanding and with the finish of a true artist. William Beck, as Wolfram von Eschinbach, displayed a total disregard for the histrionic values of his part, and contributed one of the worst bits of acting to be witnessed on the operatic stage. At times, his stereotyped struttings were so grossly overplayed that the audience was provoked to laughter. Irene Williams and Edna Foerster were both in fair voice and handled their respective roles in capable manner. The ensemble was excellent.

"The Deep Purple," a Mayflower production, with Miriam Cooper, furnished some thrills and some exceptionally good character bits by W. J. Ferguson and William B. Mack. A Mack Sennett Comedy, sandwiched in between the opera and overture, brought some good laughs.

N. Y. UNIVERSITY GIVING SHOW

New York University will give a series of four one-act plays at the Gould Memorial Library, University Heights, on next Friday. The plays will be presented by the University Dramatic Society, formed in honor of a student killed in the war. The four pieces to be presented are "The Terrible Meek," by Charles Rann Kennedy; "Johan, Johan and Sir John," by Heywood; "Death Scenes From Edward II," by Marlowe, and "The Shadow of the Glen," by Synge. Professors R. S. Allen and C. C. Briggs coached the players.

SUB-FRANCHISE IDEA GOES

The much-talked-of and planned-for sub-franchise scheme which First National Exhibitors and First National Pictures promised has, at last, become a reality. With the closing of the convention in Chicago, called by Willard C. Patterson, of Atlanta, the announcement of the filing of 200 applications for sub-franchises from that many independent exhibitors, and the appointment of an executive committee to pass upon these applications after investigation, was made.

This is all part of a mutual-co-operation scheme, whereby some 6,500 independently owned and operated theatres throughout the country will benefit. Territorial awards of franchises in this mutual co-operation society, which is expected to revolutionize the film distribution system of the country, have begun this week. First National expects to have signed 6,000 theatres by the fall. Moe Mark, of New York, N. H. Gordon, of Boston, and H. O. Schwalbe, of Philadelphia, who comprise the Executive Committee of Associated First National Pictures, will pass upon the applications for sub-franchises during the Summer. The Exhibitors Defense Committee, which has charge of fixing the percentage ratings of all theatres enrolled, has information regarding the situation, industrial possibilities, prevailing costs at flat rentals, competition and population in each town that is to be sub-franchised.

OSCAR'S MEMORIAL RAISES \$12,000

More than \$12,000 was subscribed to the Oscar Hammerstein Memorial Foundation at a gala concert staged in honor of the late impresario at the Hippodrome on Sunday night. The affair marked the first of a series of concerts to be held in an effort to raise \$100,000 to endow a Prix de Rome for composers of American birth at the American Academy there. Other subscriptions received from outside sources have swelled the sum to better than \$20,000.

Among the artists who contributed their services were Louisa Tetravini, Emma Trentini, Nicola Zerola, John McCormack, Eleanor de Cissneros and Frank Pollack. An orchestra of eighty musicians, under the direction of both Hugo Riesenfeld and Josiah Zuro, was contributed by Mrs. Oscar Hammerstein. All the artists who appeared were former members of the Manhattan Opera Company. The entire affair was under the direction of George Blumenthal.

BRADY SIGNS DELYSIA

William A. Brady announced early this week that, while in London recently, he signed up Mlle. Delysia for one of his forthcoming feature films.

Mlle. Delysia, who is appearing in a London musical revue at present, but who is under contract with Comstock and Gest to play the leading role in that firm's forthcoming dramatic production, "Afgar," to be presented here early next season, is to be paid \$50,000 by Brady for fifteen weeks' motion picture work. She has previously appeared in pictures, her last starring vehicle being "She," a screen version of H. Rider Haggard's popular novel of the same name.

PUT STOCK IN WATERBURY

WATERBURY, Conn., May 3.—There is to be a new musical stock company installed at the Jacques Opera House here on May 10, managed by Ted Riley and Henry Bestry, who also engaged the cast, composed of Thornton Flynn, Jeannette Moore, Fred Hall, Thomas Hoyer, Betty Weber, Eli Bud and Brother, and a chorus of fourteen girls. The opening play will be "King Dodo."

TAKE OVER ARLINGTON

BOSTON, May 3.—The Shuberts have taken over the Arlington Theatre here, formerly operated by John Craig and Mary Young as a stock house. This makes the fifth house to fall under the Shubert regime here, and will be used by them to try out new productions, the first of which was "Susan Lennox," presented last Wednesday.

GOETZ HAS TWO FRENCH PLAYS

E. Ray Goetz, who returned from abroad last week, announced later that he has secured the rights to two of the leading French plays now current. They are "Mon Homme," or "My Man," by Andre Picard and Francis Carco, and "Phi Phi," a musical comedy by A. Willmetz, F. Sollar and H. Christine.

In addition to the production of these two, in the Fall, he plans to put on a show by Rip, whom he has placed under a long term contract, called "London Paris and New York," also "How Do They Get That Way," by himself and Glen McDonough.

JEAN TROUPMAN LOSES

The marriage of Jean Troupman, formerly of John Cort's "Roley Boley Eyes," has been annulled by Justice Gavegan of the Supreme Court. She was married some time ago to Ernesto L. Carranza, a nephew of the president of Mexico. A suit for annulment was brought by the bridegroom's father, on the ground that his son was not of age to marry, the lad being only 18.

BROOKLYN HAS COLORED STOCK

The Lafayette Musical Comedy Company, an aggregation of colored performers, is running at the Putnam Theatre, Fulton street, Brooklyn, having opened May 3. The opening bill is "This and That." Alex Rogers is the moving spirit of the organization, he being the featured player and writer of the shows.

TEN YIDDISH CO.'S TO TOUR

Edwin A. Relkin will send on tour shortly ten Yiddish companies which will open May 17. In each city where the companies will appear they will play from four to six weeks.

The companies, organized for the tour are the Jacob P. Adler company, Boris Thomashefsky company, David Kellar company, Gabel-Goldstein company, Leon Blank company, People's Theatre company, "Rabbi's Melody" company, Annie Lillian company and the Jewish Art Theatre company.

"LISTEN LESTER" GETS \$5,500

BINGHAMTON, N. Y., May 1.—"Listen Lester," the initial attraction at O. S. Hathaway's new \$350,000 Binghamton Theatre, played to a total of \$5,500 for two performances last week. The show opened April 22, which was also the opening night of the house, and played to \$3,200. The following night, its final one here, the attraction gathered in \$2,300, making a total of \$5,500. This is a record amount for two performances in this town, with prices scaled to but \$2 top on the opening night.

Kolb was in New York Monday engaging people for the show. Those he had under contract were Harry Seymour, Wendell Miller, Grace Howard and Flossie Everett. Kolb will also work in the show.

"MARY" GOES TO BOSTON

George M. Cohan's new show "Mary" is going into Boston for a Summer run and will come to New York in the Fall. Lillian McNeil, Shadow Ford and Wallie Davis have been added to the cast.

BOSTON SHOWS CHANGING

BOSTON, May 3.—There are five changes in the local houses this week. Walter Hampden will be seen in "The Merchant of Venice" at the Opera House. Robert Mantell will open a two-weeks engagement at the Hollis. "The Charm School" is coming to the Plymouth. "Honey Girl" has left the Majestic for New York and "Howdy, Folks" will follow. And at the Wilbur, George O'Ramey will head a company in "Oui, Madame."

OLD COMPANY DISSOLVES

The Marcus Musical Attractions, Inc., which controlled the "Oh, Baby" company, has been dissolved. The Abe Marcus shows will now be under the direction of a new corporation.

LIONEL BARRYMORE CLOSING

Lionel Barrymore will close his engagement in "The Letter of the Law," at the Maxine Elliott Theatre next Saturday.

MINSKY BROTHERS' NATIONAL WINTER GARDEN

WANTED

SOUBRETTE—Salary, \$100 a week.

COMEDIANS—Salary, \$200 a week.

CHORUS GIRLS—Salary, no object.

Write, Wire or Call in Person Immediately

BILLY MINSKY

NATIONAL WINTER GARDEN 2nd Ave. and Houston St.

Three hours' rehearsal a week.

Note: The Most Attractive Engagement in Show Business.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

KAHN HAS CAST OF WOMEN PRINCIPALS THAT CAN'T BE OUTDONE

If you want to see a corking fine cast of women principals, don't overlook Kahn's Union Square if you happen to be down that way, for it is worth while making a trip to Fourteenth Street to see them. There are four of them. Gladys Sears and Kitty Madison are new ones who opened there last week. Then there are Vera Henniel and Kitty Warren. Look that line-up over and you will say it is one of the best casts of female principals in burlesque.

The comedy was in the hands of Joe Rose, Fred Cady and George Walsh last week, the two former doing "Dutch" and Walsh a "bum." The boys worked hard to get the bits over and had the audience laughing most of the time. Several of the bits however were a little long drawn out, due to one of the principals stalling too long on the laughs. While the bits are old, they are mostly sure-fire laughs, but, at times are not worked up fast enough. What they want is speed and they get plenty of it in the numbers. But the boys should inject some into the bits. Walsh did a dandy "bum," and was fast and humorous in the part.

This is the first time we have seen Miss

Sears work since she left these shores a year ago last November to play for the boys overseas. She is the same clever woman she was then, but a little more polished in her work. She is a corking good burlesque woman, for she knows how to read lines, work in scenes and handle an audience.

Miss Madison, the other new-comer, is a shapely little auburn haired soubrette with a personality that simply beams over the footlights. She can put over a number finely and can dance. She also reads lines well and displayed a pretty wardrobe.

Kitty Warren, just filled full of "pep," put her numbers over with lots of life. She is speed itself when it comes to leading numbers, in which she does plenty of dancing. She too has a lot of magnetism, and her dresses looked well last Wednesday afternoon. She did an excellent "tough" bit in one of the scenes.

Vera Henniel, a soubrette of a still different type than either of the other two girls, and in fact different than any we know, captivated her audience through the cute way she has of working. She is dainty and dances well. She gets her numbers over splendidly.

Allen Forth is doing the "straight," making a fine appearance. He reads his lines well and works nicely.

The show proved entertaining and the audience seemed well satisfied with it.

SID.

The World's Greatest Portrayer of Yankee Female Characters
Late STAR as "AUNT ABBEY" in "THE COUNTY FAIR"

HARRY LaMARR

NOW IN VAUDEVILLE

THIS WEEK ALLEGHENY THEATRE, PHILA., PA.; WEEK MAY 10, KEYSTONE THEATRE, PHILA., PA. MANAGEMENT OF FRANK WOLFE, NIXON-NIRDLINGER OFFICE, PHILA., PA.

Owing to the Franchise of the Star and Garter Show Changing

RAY READ

IRISH COMEDIAN

IS AT LIBERTY FOR NEXT SEASON

Burlesque or Musical Comedy. Address Star and Garter Show, Olympic, Cincinnati, this week. Star and Garter, Chicago, next week.

BEAUTY

YOUTH

FLASH

IRENE LEARY

INGENUE LEADS

Columbia, New York, this week.

BURLESQUE REVIEW

Casino, Brooklyn next week

ALICE McNUTT—Soprano

ENGAGEMENT EXTENDED 2ND WEEK

GENEVIVE FINLAY—Contralto

THE AMERICAN ARTISTS' QUARTETTE

Capitol Theatre, Springfield, Mass.

Management Harry A. Truax—c/o Leslie Morosco, office, Gaiety Theatre Building, New York City

WILLIAM WOODS—Tenor

Musical Director—CARLTON KELSEY

HARRY TRUAX—Baritone

BARNEY
GERARD'S
GIRLS
DE LOOKS

CHARLOTTE STARR

THE LITTLE GIRL WITH THE BIG VOICE

DIRECTION
ROEHM
AND
RICHARDS

READ THE NEW YORK CLIPPER

FOR
LATEST NEWS,
REVIEWS,
VAUDEVILLE
DATES AHEAD
ON SALE
AT ALL
NEWSSTANDS,
EVERYWHERE

WANT COLLINS ESTATE SETTLED

Viola Dana has been ordered to show cause on May 28 why the estate left her by her husband, John Hancock Collins, the motion picture director, who died intestate October 23, 1918, should not be settled.

Miss Dana filed a claim January 5, 1920, for one-half of three Liberty Bonds which aggregate \$24,500, one-half of United States War Saving certificates amounting to \$21,000, and one-half of four bonds which total \$10,000, left by her husband in his name.

"The administrators are willing to concede said claim to the extent of one-half of the Liberty Loan bonds and War Saving certificate, aggregating \$24,500 and \$2,100, respectively, provided the claim is waived as to half of the bonds and mortgages, aggregating \$10,000, standing in the name of the decedent, John H. Collins, but said claim to said property standing in the name of the decedent will not be accepted and is rejected, unless the said Viola Dana Collins withdraws and waives her claim to the said four bonds and mortgages, aggregating \$10,000, standing in the name of John H. Collins.

"The four bonds and mortgages, aggregating \$10,000, and the thirty-three Liberty Loan bonds, aggregating \$24,500, with coupons attached, and the twenty-one United States War Savings certificates, aggregating \$10,000, are still in the possession of the administrators and a physical distribution of the said mortgages, Liberty Loan bonds and certificates will be made according to the respective rights of the next of kin.

FORM COMMITTEE FOR UNITED

At a meeting of creditors of the United Pictures Productions Corp., against which petitions of bankruptcy were filed last week, a committee of three was appointed to act in conjunction with the receiver.

A thirty-day period was given in which the production company is to continue working. At the end of that period it is to be decided whether or not the corporation will continue, or be liquidated. The receiver is Harry Zelkin, and the committee consists of Percy L. Waters, Nicholas Kessel and J. V. Ritchy.

DE HAVENS GET "TWIN BEDS"

Mr. and Mrs. Carter De Haven last week closed a deal whereby they have secured "Twin Beds" for motion pictures. It will be produced under a new company which has been formed by the De Havens to be known as the Carter De Haven Production Company. They will make four pictures a year, but, instead of the two-reel comedies, will produce five-reelers, adapted from well-known dramas.

FOX TO HOLD CONVENTION

The sixth annual convention of the Fox Film Corporation will be held at the Hotel Commodore during the week of May 24-29, and all the representatives, foreign and domestic, of the company, will be present. New branches are to be opened in France and England, and their managers will probably be selected during the convention.

PATHE GETS "PASSERS BY"

Pathé has acquired J. Stuart Blackton's screen version of the stage play by C. Haddon Chambers, "Passers By." The release date has not been decided on as yet. Herbert Rawlinson heads the cast of those in the production, among whom are Tom Lewis, Dick Lee and W. J. Ferguson.

FORM NEW DISTRIBUTION CO.

A new distributing organization of national scope has been formed here, known as National Exhibitors, Inc. Hunter Bennett has been elected vice-president and general manager. Walter E. Johnson is president and Earl H. Hopkins treasurer.

FILM EDITORS FORM FIRM

M. G. Cohen and J. F. Natteford have joined partnership in a new concern to specialize in film titles and editing. Both have had varied experience as film editors, the former with Universal and Inter-Ocean and the latter with Screencraft.

ABOUT YOU! AND YOU!!

(Continued from Page 17)

Dorothy Jardon asks \$3,000 a week to return to the two-a-day.

J. J. Murdock is making a flying trip around the Keith Circuit this week.

John Krystin (Chris Cornallia) was married recently to Letitia Marie Coughlin.

Jose Ruben has been signed by F. Ray Comstock for his new show, "The Check-board."

Sam Finck, of "The Rollickers," was married last week to Pearl Ackey, a non-professional.

Nan Halperin has been booked for eight weeks over the Fox time, playing full weeks, at \$1,000 a week.

Lulu Nethaway, of Davis and Nethaway, was married recently to George M. Eischinger, a non-professional.

Ina Hayward, last seen in vaudeville, has been engaged to star in a new production by Sigmund Romberg.

Mrs. Cook, of Cook and Oatman, was forced to lay off while playing Loew's, Houston, Tex., due to eye injury.

Attie Mason was married to Harry Welsh, of "The Follies of the Day," last week. She is with the Pre Catelin.

Eric Gordon and Evelyn Delmar, who do a double act, were married while playing at the Rialto, St. Louis, three weeks ago.

Charles Sisler, who has been ill for some time, has returned to the Broadway Theatre, Philadelphia, of which he was manager.

Walter Duggan has resigned as manager of George M. Cohan's "Genius and the Crowd," to become advance man for Jane Cowl.

Harry Mundorf is convalescing in Atlantic City. He was connected with the Keith office, but has been away, ill, for some time.

Gitz-Rice had his auto stolen last week from Broadway and Fifty-sixth street, but found it down in Greenwich Village two hours after.

Anna Held, Jr., receives the first quarter of her mother's million dollar estate at the end of May, when she reaches the age of twenty-five.

Mijares, the vaudeville tight-wire walker, has been engaged to appear with his partner, Helen Mijares, in the next Shubert Winter Garden production.

Miller and Lyles, colored comedians, and not members of the N. V. A., have filed a complaint against Moran and Mack, members of that organization, claiming the latter are using their boxing bit.

Leon Gordon, who recently closed with Florence Moore in "Breakfast in Bed," will direct stock at the Auditorium, Baltimore. His first production will be a play written by himself called "The Poppy God."

Frances Woodward, Pantages coast publicity manager, is in the Clara Barton Hospital in Los Angeles, suffering from blood poisoning. She had her foot partially amputated last year, and someone stepped on it, causing infection.

Percival Knight has filed an action asking \$1,000 of "Lassie's, Inc." for services rendered which, he says, were never paid for. He claims to have staged the production in January and named Gll Boag, Paul Salvin and James Thompson in his suit.

CITY THEATRES

REPUBLIC
MARJORIE RAMBEAU

Theatre, 42d St. W. of Broadway. Evs., 8.30. Mats. Wed. & Sat., 2.30.

"THE SIGN ON THE DOOR"
Knickerbocker

B'way & 38th St. Evs. 8.30. Mats. Wed. & Sat. 2.30.

THE SUNSHINY CAPE COD COMEDY
"SHAVINGS"

"Like going on a Summer vacation."—*Evening World*

LYCEUM
INA CLAIRE
THE GOLD DIGGERS

West 45th St. Evs. 8.15. Mats. Thurs. and Sat. 2.15.

DAVID BELASCO Presents
LEONORE ULRIC
in "The SON-DAUGHTER"

A play of New China by George Scarborough and David Belasco

HUDSON
CLARENCE

Theatre, West 44th St. Evs. 8.20. Mats. Wed. & Sat. 2.20.

ELTINGE
MARTINIQUE

Theatre, West 42nd St. Evs. 8.20. Mats. Wed. & Sat. 2.20.

WALTER HAST Presents
MARTINIQUE

A Romance of the French West Indies With JOSEPHINE VICTOR and EMMETT CORRIGAN

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PALACE

Broadway & 47th St. Mat. Daily at 2 P. M. 25, 30 and 75c. Every Night 25, 50, 75, \$1, \$1.50

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OLYMPIC
SOCIAL FOLLIES

14th Street. Near 3rd Ave. Next Week—Edmund Hayes Show

Mt. Morris Theatre
Round the Town

116th St. and 5th Ave. Playing American Wheel Shows—This Week

Next Week—RAZZLE DAZZLE GIRLS
Brooklyn Theatres
STAR
Girls from Joyland

Jay nr. Fulton St. Mat. Tel. Main 1893. Daily

Next Week—FOLLIES OF PLEASURE
Thursday Evening—Wrestling Under Direction of Geo. Rothner
Every Sunday—2 Big Concerts
Casino Theatre
Burlesque Wonder Show

This Week

Next Week—BURLESQUE REVUE

FILM FLASHES

Walter W. Bell will sail for Europe about June 1.

Harry J. Revier will direct "The Son of Tarzan" serial.

Mabel Normand has started work on "Rosa Alvara."

Helen Ferguson will support Mitchell Lewis in "The Mutiny."

Lila Lee's contract with Famous Players Lasky has been renewed.

Carl Laemmle has signed Lee Kohlman to do comedies for Universal.

Fred C. Cross has assumed management of the Goldwyn Theatre, Newark.

Eugene J. Zukor, son of Adolph Zukor, will marry Dorothy Roth on May 6.

Bobby Vernon has signed a new contract with Christie for a number of years.

R. S. Harris has resigned as sales manager for the C. L. Chester productions.

David Kirkland, director for Constance Talmadge, sails for Europe on May 15.

Monroe Salisbury, formerly starred by Universal, has formed his own company.

L. Bickle has been placed in charge of the Metro film exchange in Dallas, Texas.

Work has been started on the screening of "Held in Trust" to feature May Allison.

Edgar Franklin has sold his scenario "Fixed By George" to the Universal Film Company.

Henry Kolker is to direct "The Palace of Darkened Shadows," a forthcoming Selznick special.

Alan Curtis has started work on a Universal production called "A Hero and Everything."

"The Palace of Darkened Windows" is now being produced for the National Picture Theatres.

George Archambaud has signed a contract with the Selznick Pictures Corporation as director.

Hoey Lawler is head of the newly organized Technograph Department of Universal-Industrial.

Maurice Costello is returning to the screen in "The Wilderness Fear," starring William Faversham.

William P. S. Earle is to direct the first of the Louise Huff Selznick pictures, "The Dangerous Paradise."

Mary Miles Minter's next appearance will be in the title role of "Jenny Be Good," a Realart production.

Darrell Foss has been engaged to support May Allison in a new Metro picture entitled "Held in Trust."

Arthur Stebbins, vice-president and general manager for Reuben Samuels, Inc., has left for the Coast, on business.

Edmund Goulding's "The Dangerous Paradise" will be screened by Selznick with Louise Huff in the starring role.

C. B. Price has sold the following territory for the Moa Darkfeather series of one reel pictures on Indian life:

L. Bickel has taken complete charge of the distributing exchanges for the Metro in Texas, Oklahoma and Arkansas.

The first of the Louis Tracy features called "The Silent Barrier," has been completed. Leah Baird is in the cast.

Metro will produce Margaret Mayo's play, "The Marriage of William Ash," now being scenariorized by Percy Heath.

C. A. Buck Taylor, is now manager of the Pioneer Exchange, Buffalo, where he was formerly connected with Pathe.

Ferris Hartman is directing Beatrice La Plante in a series of one reel comedies for Pathe. The first is called "The Model."

Norman Dawn, who directed "A Tokio Siren," with Sulu Aoki, has been made director of Edith Roberts in "Marama."

Benjamin B. Hampton has completed the screening of "The Dwelling Place of Light," the novel by Winston Churchill.

Douglas McLean and Doris May have begun work on their seventh Thos. H. Ince production, called "Yancona Yillies."

Fatty Arbuckle will have the leading role in "The Traveling Salesman," which Jos. Hehnberry will direct for the Paramount.

Empire Theatre
Follies of the Day

Next Week—BOWERY BURLESQUERS

GAYETY
Girls, Girls, Girls

Next Week—SOCIAL FOLLIES

Every Sunday—2 Big Concerts 2

BASE BALL
NEW YORK B. B. CLUB
NATIONAL LEAGUE
POLO GROUNDS
IT'S THE THOUGHT

A new day has been created.

For you to create thoughts anew, Start the day with a smile and kindness.

Find joy in all things that you do.

And should you find life's problem, Keeps you puzzled for awhile.

Don't waste your time in worry; Solve the puzzle with a smile.

Willie Mack

"Juvenile" Razzle Dazzle Co.

Masonic Theatre
NEW BERN, N. C.

Oldest established theatre in Eastern Carolina owned and controlled by Masonic Bodies.

Open for bookings 1920, Fall, and 1921, Spring season. Solicit bookings proven successes touring North Carolina. Seating capacity 700. If your attractions are high class we get you the business. Address O. A. Kafer, Mgr., New Bern, N. C.

WANTED FOR IRISH SKETCH

Girl that can dance Irish reel and jig. Miles O'Donnell, care of Clipper Office.

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Write or Call M. Stein Cosmetic Co. 120 West 31st Street, New York

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A volume of comedy material for professional entertainers who earn their living by making audiences laugh. Contents include a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price of MADISON'S BUDGET No. 17 is ONE DOLLAR. Send orders to JAMES MADISON, 1052 Third Avenue, New York.

I write special material at 1493 B'way.

"The Fallen Idol," the play by Guy Bolton, will be done in motion picture form by the Authors Stage and Screen Plays, Inc.

Gerald B. Spiero, formerly in charge of the B. S. Moss advertising offices, has opened a general advertising agency of his own.

Elaine Hammerstein is to be featured in a new Selznick picture called "The Point of View," adapted from the play by Edith Ellis.

Myron Selznick has been appointed vice-president of Select Pictures and will have charge of distribution as well as his other duties.

Ward Crane, leading man for Anita Stewart in "The Yellow Typhoon," has been re-engaged for "Harriett and the Piper."

The Inter-Ocean Film Company will conduct a West Coast Distributing Agency for the products of L. Gaevart & Company of Antwerp.

Frederick Martin, publicity and advertising manager for Famous Players-Lasky Film Service, Ltd., of England, is visiting New York.

Leach Cross, former boxing champion, is playing the heavy role in a forthcoming Eddy Polo serial, "The Vanishing Dagger," for Universal.

Herman Garfield has been engaged by Robert W. Priest, president of the Film Market, Inc., to exploit "The House Without Children."

Harry Musgrove, formerly connected with Australian Films, is due in this country shortly and may form a company of his own while here.

Kathlyn Williams, Margaret Loomis, Mabel Van Buren and Mayme Kelso, will support Thomas Meighan in "Conrad In Quest of His Youth."

"The Fighter," an original story by Albert Payson Terhune, has been purchased by Myron Selznick and will be made into a picture by Robert Ellis.

Ida May Parke and Joseph DeGrasse will direct the next of the Beasle Love independent features, as yet not named. The first was "The Midlanders."

Richard A. Werner has been promoted to assist Felix F. Feist as general sales manager for Goldwyn and will act as manager for the sales promotion department.

Elmer R. Pearson is making a tour of the key cities of the Pathe exchanges and will visit the ten largest distribution centers of the organization during his three weeks trip.

Mrs. Katherine Hilliker, who has been engaged with the Chester Outing Company, writing titles, will leave shortly to affiliate with another organization in a like capacity.

"The Third Eye," a new serial which Pathe will release beginning May 23, with Warner Oland and Eileen Percy in the cast, is the first serial written by H. H. VanLoan.

Robert Gordon will be featured in a series of screen plays sponsored by the Robert Gordon Productions Corporation, at the expiration of his contract with J. Stuart Blackton, next July.

Florence Vidor, Charles Arling, Fred Turner, Willis Marks, Harry Todd, James Corrigan, Lillian Leighton, Bobby Kelso and Claire McDowell, are in the cast of "The Jack-Knife Man."

Walter E. Greene has finished his adaptation of "The Servant in the House," Charles Rann Kennedy's well known play, and gave a private exhibition to a few friends last week. Edith Wynn Matthison appeared in the leading role.

The Alice Howell comedies will be distributed by The Masterpiece Film Corporation of Philadelphia, and the Standard Film Company, of Cleveland, Detroit and Cincinnati, through the territories they control, completing the distribution for the United States.

A verdict of \$25,000 against Alexander Fisher, owner of a motion picture theatre at Fifty-ninth and Flatbush avenues, Brooklyn, was returned by a jury in the Supreme Court. Fisher ran down and killed Mrs. Mary Smith with his automobile in October, 1918.

United Film Service of St. Louis for Eastern Missouri and Southern Illinois; Minter United Amusement Company of Detroit for Michigan; Dave Warner Films of Cleveland for Ohio and Kentucky; and Co-Partner Attractions of Pittsburgh for Western Pennsylvania and West Virginia; Major Film Co. of Boston for New England, and Royal Features, Inc., for Eastern Pennsylvania and Southern New Jersey.

Robert McKim has completed another villain role in "U. P. Trail."

Anita Loos and Mercel Esmonde left for Los Angeles last week.

Martha Mansfield has been contracted for a term of years by Myron Selznick.

Major Jack Allen, is now appearing in vaudeville.

"The Pavilion on the Links" is the basis of a new special feature by Maurice Tourneur to be released by Paramount.

Sherwood McDonald is studio manager of the Gloria Joy Productions Incorporated.

Carl Downing, of Fox, Frances Gray, of Metro, Enid Hibbard, of Sennett, Grattan McCafferty, Goldwyn, and Mary E. Walters, of Fox, have joined the Studio Publicists association.

The first of the series of two reel "Taylor Made Comedies" being released by Acme Comedy Company has been completed.

Betty Blythe is being featured in a new James Oliver Curwood production called "Nomads of the North," for First National.

Allen Dwan has resumed scenario writing and will himself direct his next picture.

Sam Schwartz, a motion picture exhibitor of Eagle Pass, Tex., has been elected mayor of the town.

Walter Wesling is working in Los Angeles as division manager for Pathe, in charge of the western division.

Eddie Kline has resigned from the Fox comedy director's staff and is now with Metro, directing the Buster Keaton comedies.

Johnny Hines is at work on the second of the "Torchy" series called "A Knight for a Night."

Edwin Carewe is directing "Isabel," a Louis Mayer special featuring Jane Novak and House Peters.

Irving C. Schwab, for two years a member of Vitagraph's publicity staff, resigned last week.

Major Maurice Campbell is directing Bryant Washburn in "Burglar Proof."

Jack Cohen is at work on a new series of novelty films to be released every two weeks under the title of "Laughographs."

Lloyd Ingraham, who directed the Douglas McLean, Doris May pictures, of Ince, is now directing Mildred Harris Chaplin.

Wallace McDonald and company, filming "The Girl from the Sky," are on location on Satalina Island.

Miles F. Gibbons has been appointed short subject sales manager for Pathe.

R. S. Shrader has been appointed Central Western manager for Pathe.

"Simple Souls," Blanche Sweet's last production, will be released on May 23 by Pathe.

Pathe will release "The Little Cafe," with Max Linder, on June 6.

Mrs. Sidney Drew, in "The Emotional Miss Vaughan," will be released on May 30.

"Sherry," Edgar Lewis' production, will be released through Pathe on May 30.

Walter Long has been engaged to support May Allison in "Held in Trust" as has Lawrence Grant.

Jean Havez is writing the scripts for the Buster Keaton series of comedies which Metro is to make and distribute.

Julia Burnham has joined the Metro scenario staff in New York. She has been free lancing.

Caroline Rosenthal, for the past two years play reader for the Selwyns, has joined the Metro scenario staff as continuity writer.

Jack Pickford will start work this week on his next feature, called "The Man Who Had Everything."

Mitchell Lewis has gone to San Francisco to take scenes for "The Mutiny."

Ethel Clifton's next for Paramount will be "The City Sparrow."

J. Warren Kerrigan's ninth Brunton production will be "The House of Whispers," adapted from William Johnston's novel.

The title of King W. Vidor's latest production will be "The Jack-Knife Man," it has been definitely decided.

Frank Williams will be seen in "The Isle of Destiny," a feature now being made by Character Pictures, Inc.

Charles Clary, formerly villain with Fox, has been signed to play the lead in "Whispering Smith," by the American Film Company.

TO GIVE DANCE EXHIBITION

Gertrude Hoffman, Marilyn Miller and Madame Bellew Renoff have volunteered their services for Saturday night, May 8, when an exhibition of dancing will be given at Aeolian Hall with the object of interesting children and their parents in the art of ballet dancing.

Others who will appear are Mlle. Mary Haun-Orden, Dolores Metrivitch, Joseph Wayne, Gertrude Reynold, Rita Liebau, Marie Cahn, Genevieve Helen Antoinette, Dot Lawrence, Pearl Brown, Evelyn Lawn and Helen Walling.

The dancing teachers throughout the country and more particularly those of Greater New York will present a gold medal properly inscribed to the participants.

MARTINIQUE GOOD SHOW

(Continued from Page 27)

ism and the inexpert lapses into which the author strayed in his manner of telling the story, there is much of interest about the play. In all probability, it will enjoy a successful run.

The story revolves about Zabette, the illegitimate daughter of a radiant and fascinating Creole woman, whose father is the head of the aristocratic de Chauvions of St. Pierre. She has been reared in Paris and educated in a convent. She knows nothing of the circumstances of her birth. Her mother is dead and she has come in search of her father, who, she knows, is aristocratic and rich.

She appeals to the family, but is rebuffed. She does not know which way to turn. Then fate enters her life and plays a cruel prank. The youth who offers her his kindly protection has become engaged to marry Zabette's half sister. It is a loveless union, arranged to repair an old family wrong. And Zabette and the lad instantly fall in love with each other.

The youth, it turns out, eventually deserts his bride on their wedding night and visits the apartment of the outcast Zabette, to confess his love. The young man's half brother, an abbot of the local monastery, also an illegitimate offspring, then enters upon the scene and entreats the two young lovers to wipe out the sins of the past generation. But his efforts fail when love proves their nemesis and the couple repeat the sins of their fathers.

Josephine Victor played the role of Zabette with sincerity and with repressed and strong passion. Vincent Coleman was the verdant and impulsive lover, and Arthur Hohl was the sensual octoroon whose sinister shadow was always in Zabette's path.

GIRLS SHOWS TABS. STOCK.

Furnished. — People Wanted — Producing — Wardrobe bought and sold. Geo. Dupree, 316 W. 47th St., N. Y. Bryant 8094.

FOR SALE

Gibson Mandolin, tap bells, electric bells, aluminum orchestra bells. White Barnett, 1608 74th St., Brooklyn, N. Y.

GOV'T AFTER TAX DODGERS

CHICAGO, Ill., May 1.—Three owners of motion picture theatres were named in true bills last week on charges of willful refusal to pay the war tax on theatre admissions. Jacob Paley and Abraham Grossman, proprietors of the Empire Theatre, on West Madison street, were two of them, and Joseph A. Schaeffer, manager of the Broadway Theatre, at 5206 Broadway, and also manager of the Apollo Theatre, at 586 East 47th street, was the other. The government claims the houses have caused them a loss in taxes amounting to \$2,000.

DEATHS

TILLIE MAYNARD, old time actress, who was under the management of Henry W. Savage for years, died at her home in Cincinnati, April 29, at the age of 52. Mrs. Dan Coleman was her niece.

MRS. SAMUEL CHARLES, a guest of the Edwin Forrest Home, died on April 24th. She was last seen with the "Lion and the Mouse." She had appeared in several productions, and, at the time of her death, was seventy-three years old. Burial was held in Holmesbury, Pa.

LILLIAN GRANGER, formerly of Granger and White, died after a long illness at her home, Albatross Inn, Union Park, L. I., on Wednesday of last week. Twenty years ago she was well known to the profession. She retired fifteen years ago, following the loss of her voice. She is survived by a husband, A. E. Tice, also a member of the theatrical profession. Funeral services were held Friday and interment made in Greenwood Cemetery.

HENRY THEISS, famous years ago as a music hall owner, died last week at his home on Avenue R, Flatbush. He was seventy years of age. He owned the Theiss Music Hall, on 14th Street, many years ago. His wife, Rebecca, and a daughter, Mrs. Erwin V. Schur, survive him. His body was cremated according to his request.

EDWARD "TEXAS" SCHUMAN died on April 28th at his home, 12 West One Hundred and Thirtieth street. Schuman, at the time of his death, was stage manager at Minsky's Winter Garden Theatre, and previous to that had been stage manager of Fox's City. He had also been employed in the stage crews of various Proctor houses throughout the city.

Schuman was born in New York about twenty-eight years ago. He leaves a widowed mother. He was a third degree Mason and a member of the I. A. T. S. E.

PETER S. CLARK, owner of the "Oh Girl" company a Columbia Circuit show, died at his home in Richmond Hill, Long Island, last Thursday afternoon from a complication of diseases. He had been lingering for a long time. He was first taken sick early last Fall, but after six weeks or so was able to get out. He saw his show while it was playing Miner's Bronx last November, but then suffered a relapse and never left his room again.

Clark was one of the few old time burlesque managers left. He was fifty-four years of age. He was a member of No. 1 Lodge of Elks, of Tyrillium Lodge, Newark, F. and A. M., and of Metropolitan Lodge, Sons of Israel. He is survived by his widow, Deborah, a daughter, Tess, and a son, Murray. The funeral services were held Tuesday afternoon at his late home, 8627 121st street, Richmond Hill. The burial was at Salem Fields Cemetery.

HARRY BROWN, a colored performer who had been popular for fifteen years, died recently in London. He had been in ill health for about a year.

CLAUDE L. CARR, theatre operator and owner, of Reading, Pa., died at his home there on April 28, of pneumonia.

Carr, who was a native of Akron, Ohio, had been associated with Dr. Harry A. Schad in the firm of Carr and Schad since 1906. The two made their first venture into the show business with the operation of a carousel at Carsonia Park. They then started to build motion picture theatres and for some years operated the Victor and Empire theatres in Reading. Both houses are now out of existence, but they control six other theatres there known as the Colonial, Arcadia, Princess, Strand, San Toy and Schuykill Avenue theatres.

MRS. CORA NIELSON, who had been the leading lady in "Rip Van Winkle," "The French Spy," "Ingomar" and several other plays, died at the age of seventy-three last week at the Hancock County Home, Findlay, Ohio.

WALTER BATTLE, a director in the Stoll Theatre interests, England, died recently in London at the age of seventy-seven. He was interested in commercial enterprises as well and owned several newspapers. He leaves a widow and a daughter.

ETHEL BARRYMORE ON TICKET

Wilton Lackaye has refused the nomination for the vice-presidency of the Actors' Equity Association, recently proffered by the nominating committee on the regular ticket and has announced his intent of running for the presidency on the independent ticket against John Emerson. Ethel Barrymore, at the request of the committee, has accepted the nomination for the vice-presidency on the regular ticket.

According to members of the nominating committee, Lackaye, together with other nominees for office and for members of the Council, was notified of his nomination several weeks ago. All the nominees were requested to reply promptly as to whether they would accept their respective nominations and replies were received from all except Lackaye.

After waiting several days, a second notification was sent Lackaye and still no answer came. As the time was getting short, a third letter was despatched to Lackaye, asking for an immediate reply in order that a bulletin might be sent to all members of the association, announcing what the personnel of the regular ticket would be. This was to be done, the letter stated, so that any one who might not approve of the regular ticket would have an opportunity to name an independent ticket of their own choosing, according to the provisions set forth in the constitution, which allows that any fifteen members who disapprove of the regular ticket shall have the right to nominate a ticket of their own.

Lackaye made a reply to this third letter to the effect that he was not prepared to state whether he would accept the nomination for vice-president or not and suggesting that the committee wait two weeks longer for his definite answer. It was obviously impossible for the committee to do so, as it would have held up for two weeks the bulletin announcing the regular ticket, and would, they claim, have worked a great injustice to those outside New York, as it would have left them no time to put another ticket into the field should they choose to do so.

Consequently, the committee notified Lackaye that it would be impossible to wait longer for his decision and that if a definite acceptance of the nomination for vice-president was not received within twenty-four hours, the committee would be obliged to interpret Lackaye's silence as a refusal and would proceed to nominate some one else in his place.

The committee Monday, stated that they had waited the full twenty-four hours, and no reply being received from Lackaye, they withdrew their tender of the nomination and nominated Ethel Barrymore in his stead.

CENSORS BAN "SEX" IN OHIO

CLEVELAND, Ohio, May 3.—The censors still refuse to allow "Sex," in which Louise Glaum is starred, to be shown in the state. The Board claims that, in its present form, the film is not fit for showing and must be cut to suit them before it can be screened.

LETTER LIST

ANDERSON, Capt. E.	Benton, Eddie	Bailey, John H.	Barnes, Geo. E.	Bertrand, Frank	Cooke, Richard B.	Campbell, Leroy	Clifford, Jack	Colton, Mrs. Jessie C.	Crowell, Harry E.	Davis, Walter F.	Evans, Fred & Beattie	Farrington, C. P.	Fields, J. F.	Franklin, J. F.	Garrison, J. P.	Gillette, E.	Howard, Cliff	Harrison-West	Hart, Billy	Jackman, Bert	Jordan, Vance	Lieberman, John	Lloyd, Richard	McIntire, Ed	McLade, J. Lee	MacMahon, Frank	R.	Mullaly, Jack	Murray, E. W.	Murphy & Corey	Newhart, Chas. R.	Reynolds, E.	Klyde	Ridge, Harold B.	Stanley, Fred	Welsh, Harry	Weber, John	Waite, Billy E.	West & Edwards	McADIES	Boell, Marie	Ballerini, Clara	Buchanan, Frances	Balfour, Gladys	Brown, Mrs. A. J.	Cameron, Lillian	Corwell, Frances	Clarke, Betty E.	Clifton, Coralle	Covert, Laura M.	Clifford, Eddie	Costello, Miss Dow	Dunham, Morda	De Van, Lillian	Dowling, May	De Vere, Grace	Emall, Irene	Bart, Lois	Edwards, Hani	Evelyn, Vera	Payette, Miss Frank	Betty Harrington	Hoeding, Harriet	Howard, Kitty	La Von, Beulah	Lee, Norma	Lee, Virginia	Locker, Midge	McCann, Ocell	Nibbons, Prince	Owen, Flo	Powers, Babe	Raymond, Mildred	Rose, Lyla	Ross, Mary Jane	Sardell, Elouise	G.	Simpson, Miss A.	Stuart, Eva	Terry, Joanne	Thorne, Maude I.	Thomas, Mae	Warner, Joseph	Watson, Maude	Williams, Esther	White, Beata	Yates, Edna
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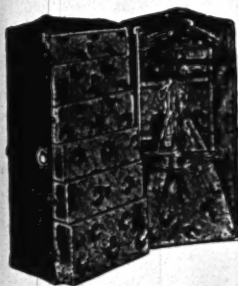
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